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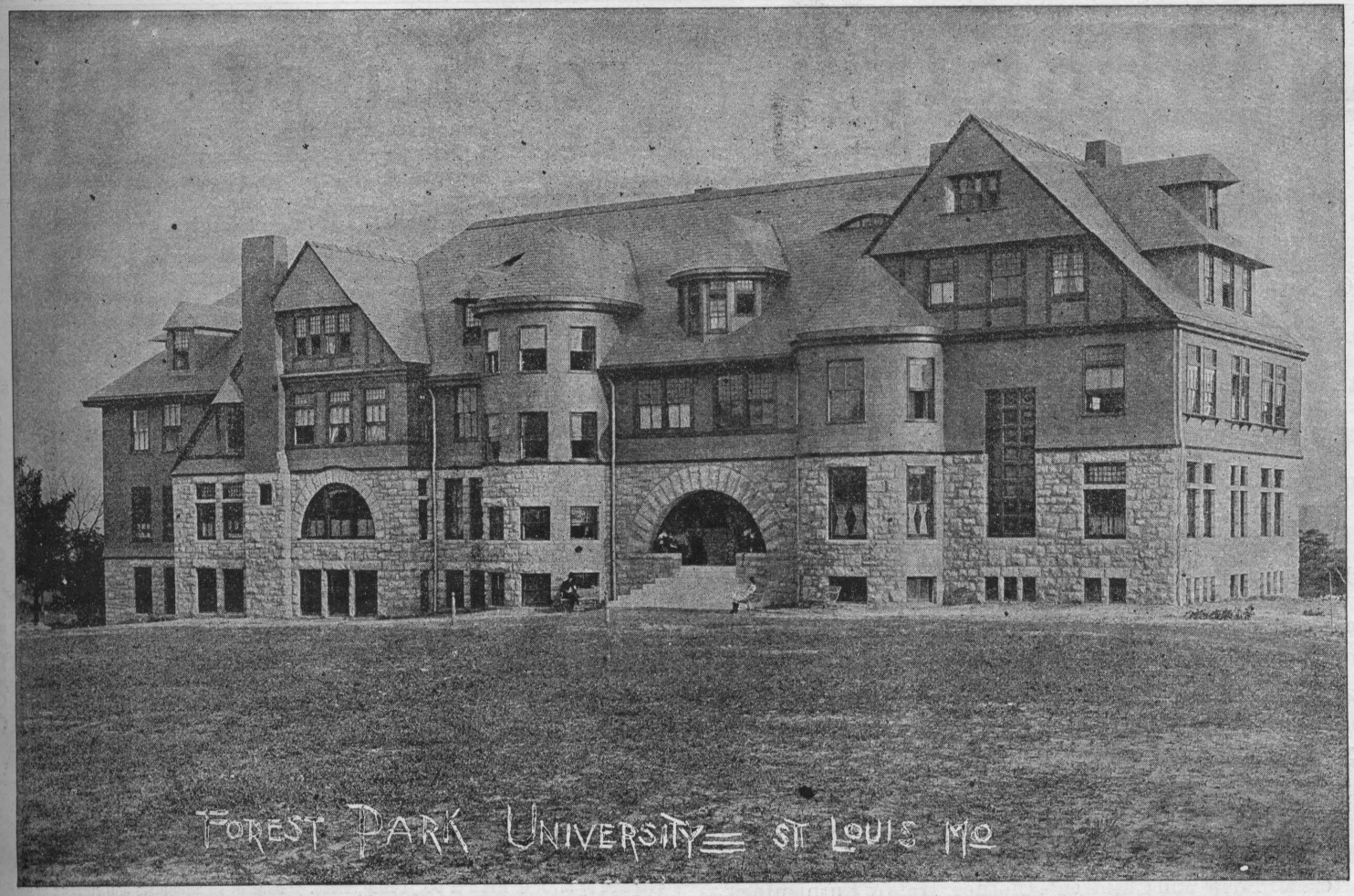

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MAJOR AND MINOR.

How to Keep Cool in Summer.—Call at the office of the Burlington Route, 112 N. Fourth Street, and purchase a round trip ticket to one of the following resorts: Spirit Lake $23.00, Battle Lake, $33.10, Minnetonka $26 35, Minneapolis and St. Paul $25.60. Reduced rates are also made to all the prominent resorts in the North and Northwest. All tickets good to return until October 31st.

Miss Nellie Strong left for Rye Beach, N. H., and will return in September.

The Presbyterian Christian Endeavor Society of Webster Groves, Mo, gave a grand concert at Allen's Hall on the 21st ult. The participants were: Miss Bertha Arnold, soprano; Miss Rebecca Levy, contralto; Mr. Geo. F. Townley, tenor; Mr. Sam. Black, baritone; Mr. Sidney Schiele, violin; Mr. Gus. Rosen, accompanist; and Mr. A. L. Schollmeyer, elocutionist.

Tourist Rates to All Points.—Call at the office of the Burlington Route, 112 North Fourth Street, for information relative to routes and rates to all the important summer resorts of the North, West and North-West.

Minnie Hauk is to head an English opera company in this country next season under the management of C. D. Hess. Her husband, Chevalier Von Wartegg, who is now in Europe with her, is engaging the singers for her support.

Louis Conrath will take a trip over the lakes to Milwaukee before September.

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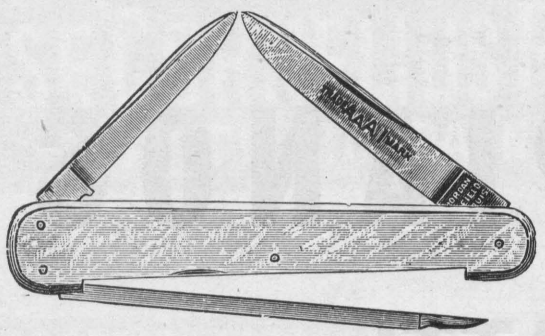

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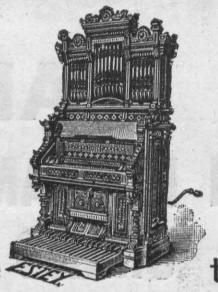
PIANOS  ORGANS

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JULY, 1891. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. VOL. 14—No. 7.

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JULY, 1891.

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SIGISMUND THALBERG.

The minister to St. Petersburg in 1839 was George Mifflin Dallas, at one time Vice-President of the United States. Among the extracts from a diary kept by him, the following is published in the *Century Magazine.*

"Wednesday, 6th March, 1839.—Sigismund Thalberg gave his first concert in St. Petersburg this evening at the Assemblée de la Noblesse. I had obtained four tickets out of the nine hundred sold, which were at fifteen rubles or three dollars per ticket. We went half an hour earlier than the appointed time, in order to get convenient seats, but we found the saloon already crowded. Many had gone as early as five in the afternoon, to wait patiently till eight. Everybody of ton and distinction was there and the Imperial box was graced by the three Grand Duchesses, Helen, Marie and Olga attended by Baroness Fredericks and Kitty Tschitcherine.

"A great poet, a great orator, a great painter, a great musician (composer as well as performer) are scarcely to be separated on the scale of intellectual power and interest. Thalberg is the first musical genius I have ever seen. I had anticipated much but he more than satisfied me. He executed on the piano three of his own pieces, and made the instrument speak in tones I never imagined it capable of. The vast and discerning audience testified in tumults of applause to his triumph. He seems a young man of twenty-five, of rather slender figure, florid complexion, light chestnut hair, and a distinct Grecian profile. His personal deportment was modest, deferential but perfectly self-possessed and calm. Dressed in full black, with white cravat, and maintaining a mild but imperturbable serenity, he took his seat at the piano, with the preoccupied air of a young clergyman full of his most interesting sermon. His first touch carried conviction of his excellence. It involved a delicacy, a certainty, an entirety which made the note fall in its utmost perfection upon the ear. As he proceeded, this exquisite distinctness accompanied him through all the mazes of his elaborated composition. The instrument seemed like a wonderful combination of the richest, clearest and sweetest human voices.

"In coming away the sudden rush through the ante-chamber was rather alarming. We got, however, in the advanced group with Count Nesselrode, (whose little rake-hat made him looked as if he had already been squeezed to death, and who kept screaming for his weeping and terrified daughter, Marie) Princess Soltikoff, Countess Kreptovitch, etc., etc., and were able to reach our carriage with no mishap, except the loss of a breast-pin.

"Tuesday, 12th March, 1839.—At halp-past ten we went to Princess Hohenlohe's and remained till half-past two. I played chess with the representative of Don Carlos, the Duke of Medina and Sidonia and Marquis of Villafranca, giving him a castle and a knight, and then beating him. The company was numerous and gay. Thalberg made his appearance as a guest, and seemed very much courted by some of the younger married ladies. He declines playing at such parties unless engaged for that purpose, and then his fixed price is 1,000 rubles or two hundred dollars for the evening, during which he executes two or three pieces. Hohenlohe is not up to such extravagance, but the pianist finds himself in pretty constant demand. What orator, statesman, lawyer, poet or even novelist has ever been paid at this rate?"

ST. LOUIS CAPTURES IT.

The first prize of seventy-five dollars offered by the great Mason & Hamlin Organ Co., for the best composition for Liszt organ and piano was awarded to Ernest R. Kroeger. The title of the composition is "Scene Persani."

FOREST PARK UNIVERSITY.

Forest Park University has been quite a centre of attraction to our citizens for the last few months. The building, in all of its graceful proportions, has been going up like magic, during the winter and spring, and hardly a carriage drives in the park, that does not take the well known turn to the south and pass the small horse-fountain on the south grand drive, and then climb the long hills passing into the Clayton Road going west, and on to the south side of the park where on the highest ground in all that vicinity, the beautiful new University lies along the hill, completing the view in a charming way. St. Louis people are never tired of riding and driving through this unequalled park, and this latest attraction has proved a drawing card, especially as until lately, hapyy girls could be seen walking on the lawn, or having a merry time with the ponies and donkeys in the park, or driving back and forth in the wagonnettes.

Onr observer noticed how hearty and rosy the girls were, and in that pure air, they could hardly be otherwise. It was a happy thought to plant these growing girls, where they might have 1500 acres to give the oxygen and ozone that their lungs require, so that they may make healthy women.

CITY NOTES.

Geo. Jarvis has returned to London.

Earl Sykes will take a short vacation in August.

R. S. Poppen will take his vacation in Colorado.

Mrs. Lucy B. Ralston is traveling, and will be away perhaps a few months.

Ludwig W. Hoffman, the 'cellist, will locate in New York. He is a brother of Aug. Wm. Hoffman, the pianist.

Miss Clara Robbins, the soprano of the Lafayette Park Presbyterian church, is a magnificent reader at sight.

Mrs. Louie A. Peebles will sing the "Star-Spangled Banner" at the French Fete, which occurs on the 14th inst.

Mrs. K. J. Brainard will spend the summer at Davenport, Ia., having recovered somewhat from her recent illness.

Louis Hammerstein will soon build an elegant residence, having already procured a suitable site near Lafayette park.

H. Groffman goes to Fincastle, Tenn., for vacation, and will enjoy the mountain air; while here he acts as precentor.

Mrs. Hennings-Heinsohn will sing at the Ohio Music Teachers Convention, which will occur at Cincinnati on the 3rd inst.

M. A. Gilsin is nothing daunted by the hot weather. His choir maintains its usual excellence and renders the best of everything.

Messrs. A. G. Robyn and H. Groffman, escorting Miss Beers and Miss Thiel, listened to a performance of the Gondoliers at Schnaider's.

W. J. Gratian has been called to Des Moines, Iowa, to take charge of the Episcopal Cathedral Organ. The position pays eleven hundred a year.

Miss B. Mahan, organist of the Baptist Church on Grand avenue, will spend a vacation west, and will be back in time to take up her classes again.

Miss Katie Wright is pianist of the Eastern Star Lodge, which meets at Leffingwell and Washington avenues, on the first and third Saturdays of each month.

V. O. P. King, cashier of Estey & Camp, will desert single blessedness on the 8th inst., for a fair West End belle. The happy twain will leave for a month's honeymoon.

F. E. Cook and Miss Emma Berlin played Kroeger's duet, "Suite de Valses," with immense success, at a musicale given at the residence of Miss Katie Piedrit, Warsaw, Ill.

J. S. Parker, organist of St. John's Episcopal church, will soon transfer his services to Detroit, Mich., having accepted a position as organist in a prominent church there.

The United Hebrew congregation choir composed of Miss Arnold, soprano, Mrs. Wood, alto, Mr. Bahrenburg, tenor and Mr. Black, bass, has been re-engaged for the season

Edward Dierkes gave a very pleasant time to a few of his friends, at his residence on Bell Ave, Among the guests were Mrs. Louie A. Peebles, J. B. Krieger, J. B. Shields and B. Dierkes.

Aug. Rosen will occupy the organ bench at St, Peter's Church during July and August. Mr. Stroud will return in September from the Isle of Wight, much improved in health, it is hoped.

The Central Christian Church congregation received a treat recently from Mrs. Louie A. Peebles, who sang Gounod's Ave Maria in a most artistic manner, accompanied by Messrs. Schoen and Levy.

Mrs. Douglas Flint, wife of the comedian at Schnaider's Garden, is under the vocal instruction of Mrs. Louie A. Peebles. Mrs. Flint has a pretty voice, her upper register being particularly beautiful.

The Choirs will be more or less vacant during the warm weather. Mr. Robyn will go away, perhaps to Europe; he is now writing an opera with Gus Thomas, somewhat on the order of the Gondoliers.

Mrs. A. L. Palmer will go to New York and Boston for two weeks. The Goldbeck Normal School, of which Mrs. Palmer is directress, has been very successful, many teachers having availed themselves of its advantages.

F. A. North will take no extended vacation. His favorite spot is the Osakis lake, in Minnesota, where he delights in fishing. Mr. North is very skillful with the brush, some of his paintings displaying merit of a high order,

Mr. Myles, an excellent baritone of Sedalia, while in the city was entertained by A. G. Robyn. A most enjoyable time was spent, among the guests being Messrs. Hein, Humphrey, Walker, Pommer, Ridgeley, La Pere and McCreery.

E. R. Kroeger has finished a symphony in b flat, which will be played in Minneapolis. The symphony is considered one of Mr. Kroeger's finest works. Mr. Kroeger is devoting his time to the composition of orchestral works at present.

Miss Laura E. Fisher, the well-known soprano, is doing very successful work in vocal culture and piano-forte instruction. Miss Fisher is a teacher of wide experience and high capabilities, and many of her pupils have attained excellent positions.

Fred. Schillinger is one of the busy men at all seasons, and he is well able to stand it. Mr. Schillinger is a most capable and successful teacher of piano and violin. The singing societies of which he is the director, are among the foremost in the city.

Messrs. George Enzinger and Jacob Moerschel played "Operatic Fantasie" duet, by Epstein, and "Tarantella" duet, by Conrath, at the second annual celebration of St. John's Day at Masonic Home of Missouri, on the 24th ult., with extraordinary success.

Aug. Wm. Hoffman departed for Europe on the 20th ult. to visit his parents at Karlsruhe, Baden. He will return to this city September 28th, resuming his classes at his studio, 904 Olive street. He was accompanied by his brother, Fred V. Hoffman, the violinist.

Horseback Riding is becoming quite the rage again; out Lindell avenue and through Forest Park is the favorite route. Mr. Henry Groffman and Miss Beers were seen cantering along together; both are excellent and graceful riders. Pretty riding habits and pretty riders are the rule.

Mrs. K. Broaddus is visiting the principal cities of Europe. She has taken special interest in the conservatories of Paris and London, and will let no advantage pass that will advance her art. Mrs. Broaddus has heard most of the famous singers and players in concerts. She will return in time to resume her classes.

A Pleasant party went to Creve Cœur Lake, on the 27th ult., to spend the day fishing, boating, etc., etc. Among the party were Misses Ada Wasson, Udell and Wasbury, and Messrs. Carpenter, Jones, Groffman and Haley. A well-known Caterer furnished dinner. The party being called for at 10 P. M. by Jesse Arnot.

F. W. Humphrey will soon occupy his magnificent new house on Lindell avenue. This will be one of the most complete and comfortable homes in the city. Two beautiful Steinway pianos will grace the parlors and assist in entertaining, for Mr. and Mrs. Humphrey are well-known for their genial and frequent hospitality.

We were delighted at the commencement exercises at Forest Park University to see the simple and unaffected manner in which the "sweet girl graduates" delivered their essays. Not a scrap of paper or a prompter was visible, and the grace of delivery was very marked. Dr. H. M. Parsons, of Toronto, Canada, complimented the young ladies on the thought in their essays, and the able manner in which the subjects were handled.

Miss Eugenia Williamson, the well-known teacher of Elocution will spend two months at Bridgeport, Conn., and at the Eastern watering places. Miss Williamson will take a course of studies in bird tones, while away, and on her return in September will give a very fine entertainment. She will also begin a course of lectures for teachers, on pertinent subjects, to occur on Wednesday afternoons, while Saturday afternoons will be devoted to gymnastics.

Charles Ohm, the popular organist, has been fifteen years with the synagogue at Eleventh and Chouteau avenue, having had most of the principal singers under his direction. The last celebration of Mr. Ohm's connection with the synagogue occurred seven years ago, and he was severely dealt with at the time, being obliged to carry home some silver presents. Mr. Ohm is one of our most widely known citizens, and a very useful and gentlemanly one as well. Many of the singers owe him a debt of gratitude for his disinterestedness in bringing them into public notice.

The College of Music, of Forest Park University, has long had an enviable reputation. Prof. Ernest R. Kroeger, the distinguished young composer and pianist, has been there for four years, and Miss Lillian E. Hyde was brought from the N. E. Conservatory of Music at the same time, and began her successful and artistic work with the organ of the First Presbyterian church, immediately upon her arrival at what was then, Kirkwood Seminary. Miss Bessie Patterson who is at present studying with Marchesi in Paris, did much to raise the standard of Voice. The concerts given by these artists, have been very delightful, and some of the pupils of the last year have very decided talent.

Miss Berenice Crumb, if she continues her studies, will make a pianist of distinction, Miss Celia Doerner executed a duo with Miss Crumb, at the Recital, which charmed every one by the masterly manner in which it was executed.

OFFICIAL TRAINS TO THE CHRISTIAN ENDEAVOR CONVENTION.

The Burlington Route has made one fare for the round trip between all points on its lines and Minneapolis for the above named convention. Tickets good going July 7th, 8th and 9th, and returning July 12th to 15th, inclusive. Parties desiring to remain longer than the limit named for the convention may have additional time by depositing tickets with agent at Minneapolis.

For full information regarding rates and arrangements, apply to C. L. Grice, City Passenger and Ticket Agent, 112 N. Fourth Street.

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Emma Juch was sued in Indianapolis for $2,000 by the First National Bank of Butte, Montana, and her pay for singing in the Indianapolis Music Festival was attached. Miss Juch broke down completely when the papers were served, saying it was an attempt to humiliate her in a city in which she is a stranger.

We are promised some revelations in the new work on "Music and Musicians," which Rubinstein is now engaged upon. Wagner, Liszt and Berlioz come under critical examination, and it is said that the famous Russian pianist makes sweeping attacks on these musicians, and alleges that they have retarded the onward progress of the art of music.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from $5 to $100.

TAUSIG AHD LISZT.

Tausig's father, who was himself a music-master, took him to Liszt when he was fourteen years old, hoping that Liszt would receive the little marvel as a pupil and *protege*. But Liszt would not even hear the boy play. "I have had," he declared positively, "enough of child prodigies. They never come to much." Tausig's father apparently acquiesced in the reply; but while he and Liszt were drinking wine and smoking together, he managed to smuggle the child onto the piano-stool behind Lizst and signed to him to begin to play. The little Tausig plunged into Chopin's A flat Polonaise with such fire and boldness, that Liszt turned his eagle head, and after a few bars cried, "I take him!" I heard Liszt say once that he could not endure child prodigies. "I have no time," said he, "for these artists *die* WERDEN *sollen* (that *are* to be)!"

A New Train For St. Paul, Minneapolis and the Northwest.—Commencing Sunday, June 21st, the Burlington Route train, leaving St. Louis at 8:45 P. M. (daily except Sunday, will make through connections for St. Paul, Minneapolis and all the summer resorts of the North and Northwest. Ticket office, 112 N. Fourth Street.

C. A. Cappa, the great New York band master sends the following letter about the popular hit, "Southern Jollification," a plantation scene, published as a piano solo and duet.

MR. CHARLES KUNKEL, Dear Sir.—Last Sunday I had the pleasure to play your "Southern Jollification" before an audience of 20,000 people at Central Park and it was received with great enthusiasm and I had to repeat it. I am of the opinion that this composition will have a great success of long standing. I thank you for your kindness in letting me have the score. Accept in the meantime, my sincere congratulations for your beautiful composition. Very sincerely yours,

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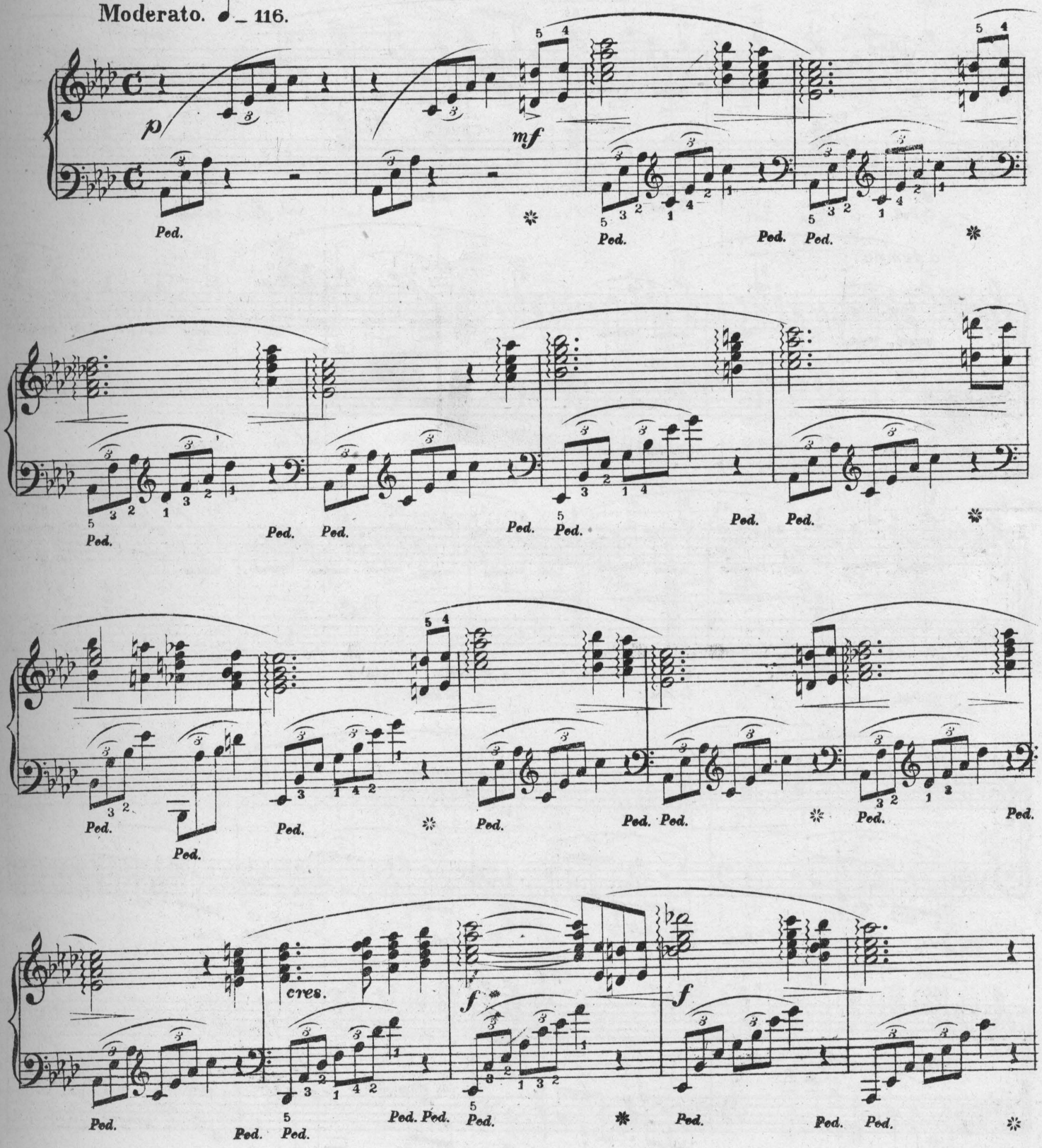
Moderato. ♩ = 116.



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f

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

poco rit.

✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

a tempo

✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

✲ Ped. ✲ Ped. ✲ Ped. *f* ✲ Ped.

Ped. Ped. Ped. ✲ Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. *f* ✲ Ped. Ped. Ped. ✲

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres. f f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf poco rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo. rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo. f

Ped. Ped. Ped. Ped. P P Ped.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf

poco rit.

a tempo.

a tempo.

poco. rit.

mf

f

f

cres.

f cres.

cen-

- - do.

p

r. h.

p

p

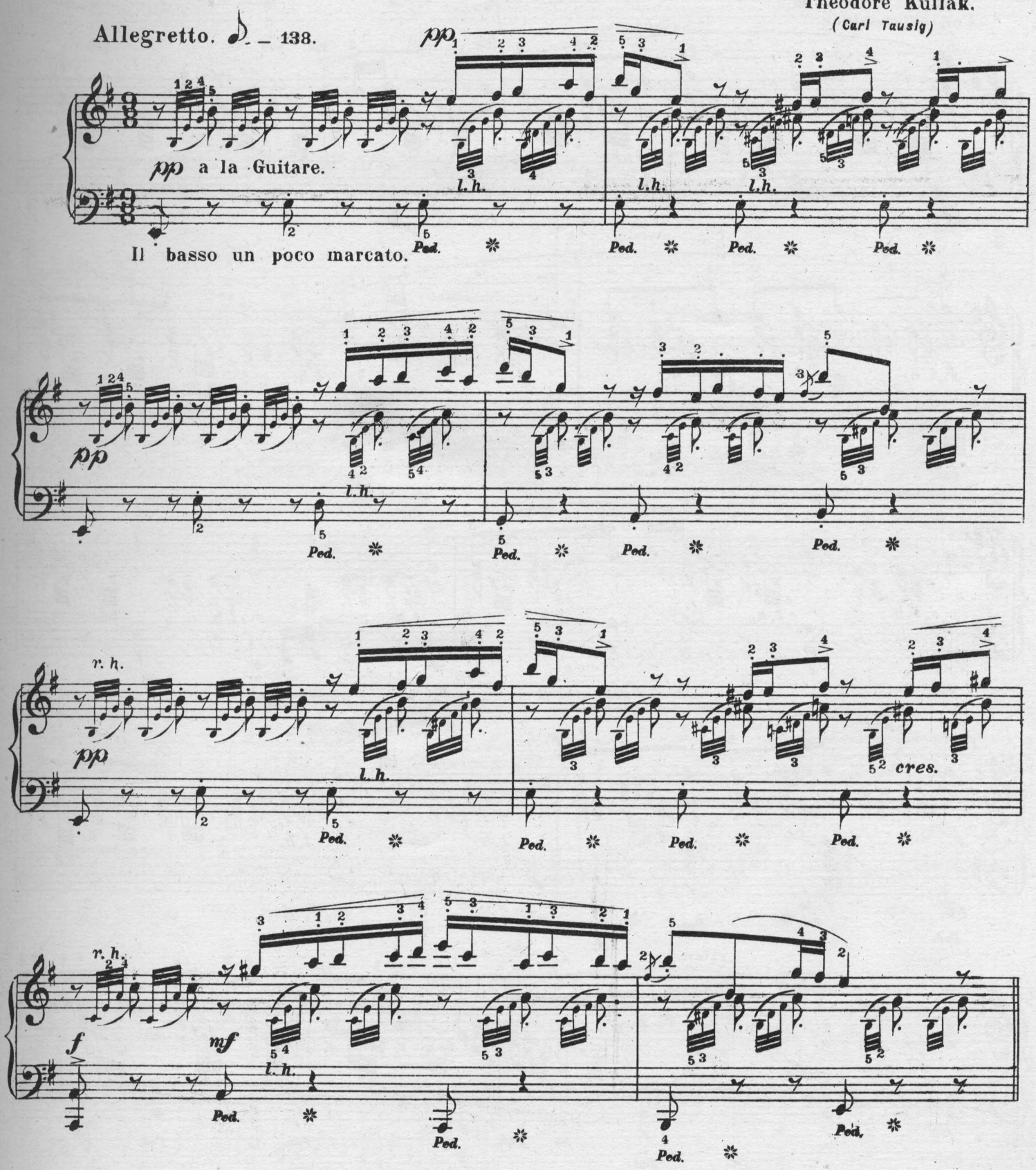
Ped.

SERENATA.

(A L' ESPAGNOLE.)

To *Marcus I. Epstein.*

Theodore Kullak.
(Carl Tausig)



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p

Ped. * Ped. * Ped. *

Con espressione

Ped. * Ped. * Ped. *

f l. h. l. h. l. h. *tr* l. h. l. h.

Ped. * Ped. * Ped.

r. h.

l. h. l. h. l. h. r. h. l. h. l. h.

Ped. * Ped. * Ped. *

f l. h. l. h. l. h. *f* *tr* l. h. l. h.

Ped. * Ped. * Ped. *

riten. *a tempo.*

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. Ped. Ped.

accelerando.

a tempo.

l.h.

Canto.

r. h.

Ped.

l.h. l.h. l.h.

r. h.

Ped.

r. h.

l. h.

Ped. Ped. Ped.

l.h. r. h.

Ped. Ped.

l.h.

r. h.

Ped.

Ped Ped. Ped.

f

Ped. Ped.

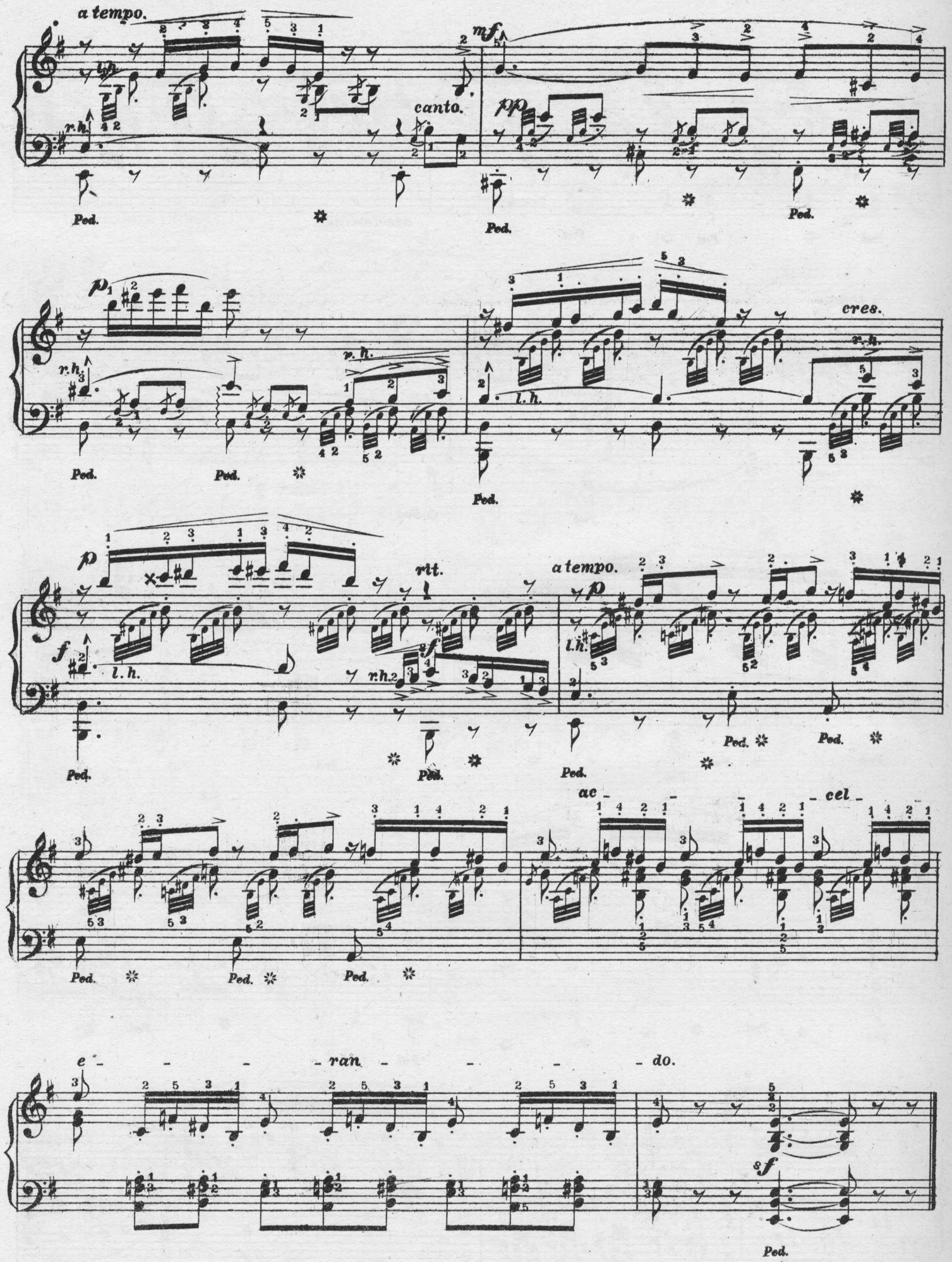
r.h. r.h.

Ped. Ped.

Ped. Ped. Ped.

rit. l.h. r. h.

Ped. Ped.


a tempo.
canto.
mf
pp
p
cres.
rit.
a tempo.
ac - - - cel -
e - - - ran - - - do.
Ped.

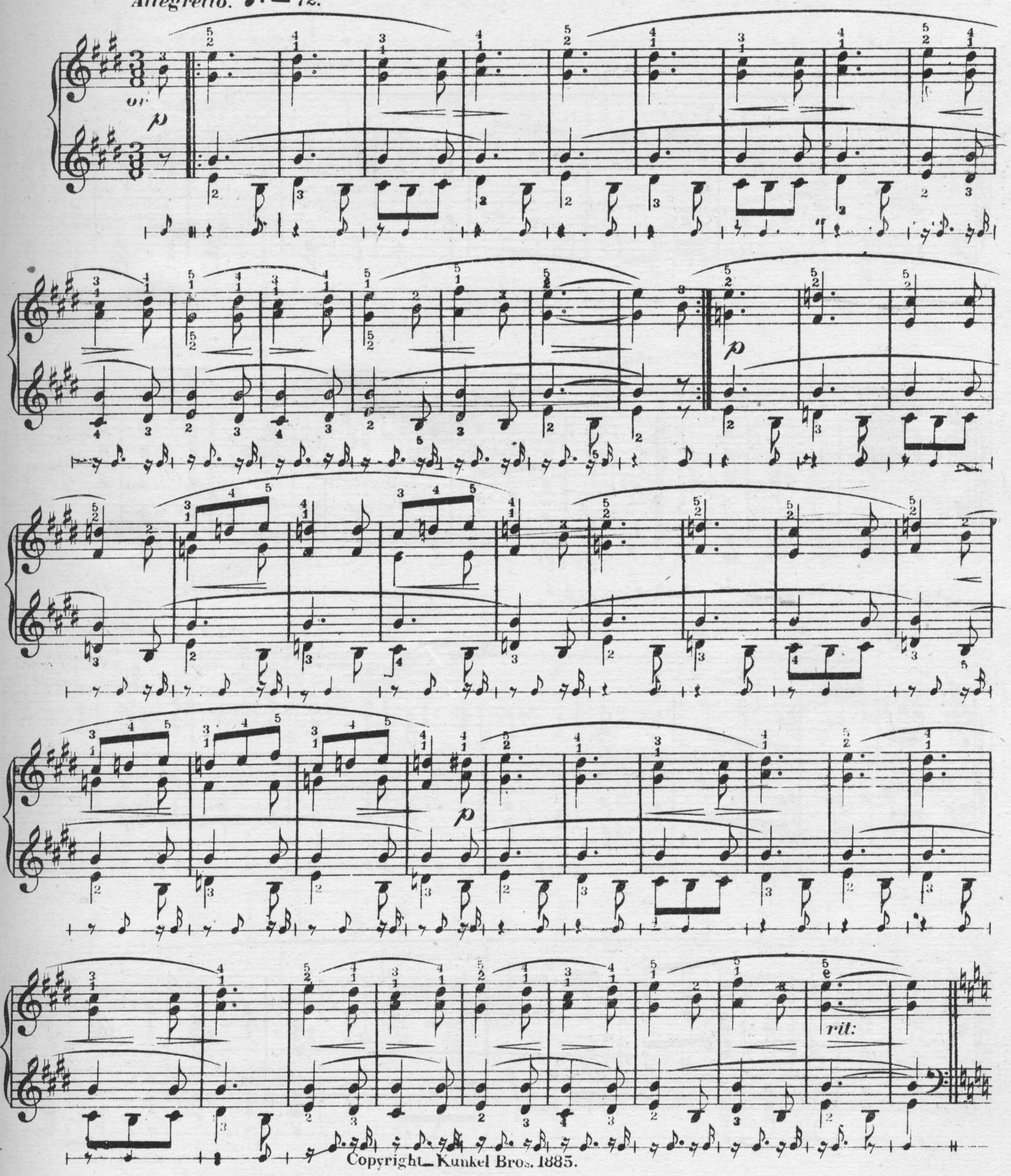
III

CRADLE SONG.

The proper and artistic use of the Pedal in this composition is of the greatest importance it is therefore indicated by notes and rests instead of the usual ***Ped.*** *and* ✻ *as to where it should be used and released.*

E. R. Kroeger.

Allegretto. ♩. = 72.



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Plaintivo.

mf *dim.* *mf*

dim.

rinforz.

f *f*

f *dim.*

mf *p*

or

mf

dim. *e* *rit.*

a tempo.

p

una corda

pp

rit.

ppp

SLAVISH MARCH.

(MARCH DER SKLAVEN)

Gustav Stolpe.

Tempo di marcia. ♩ = 120.

p

mf *poco a poco.* *cres-* *cen-*

Ped. Ped. Ped. Ped. ✲

do.

f *ff*

mf

Ped. ✲

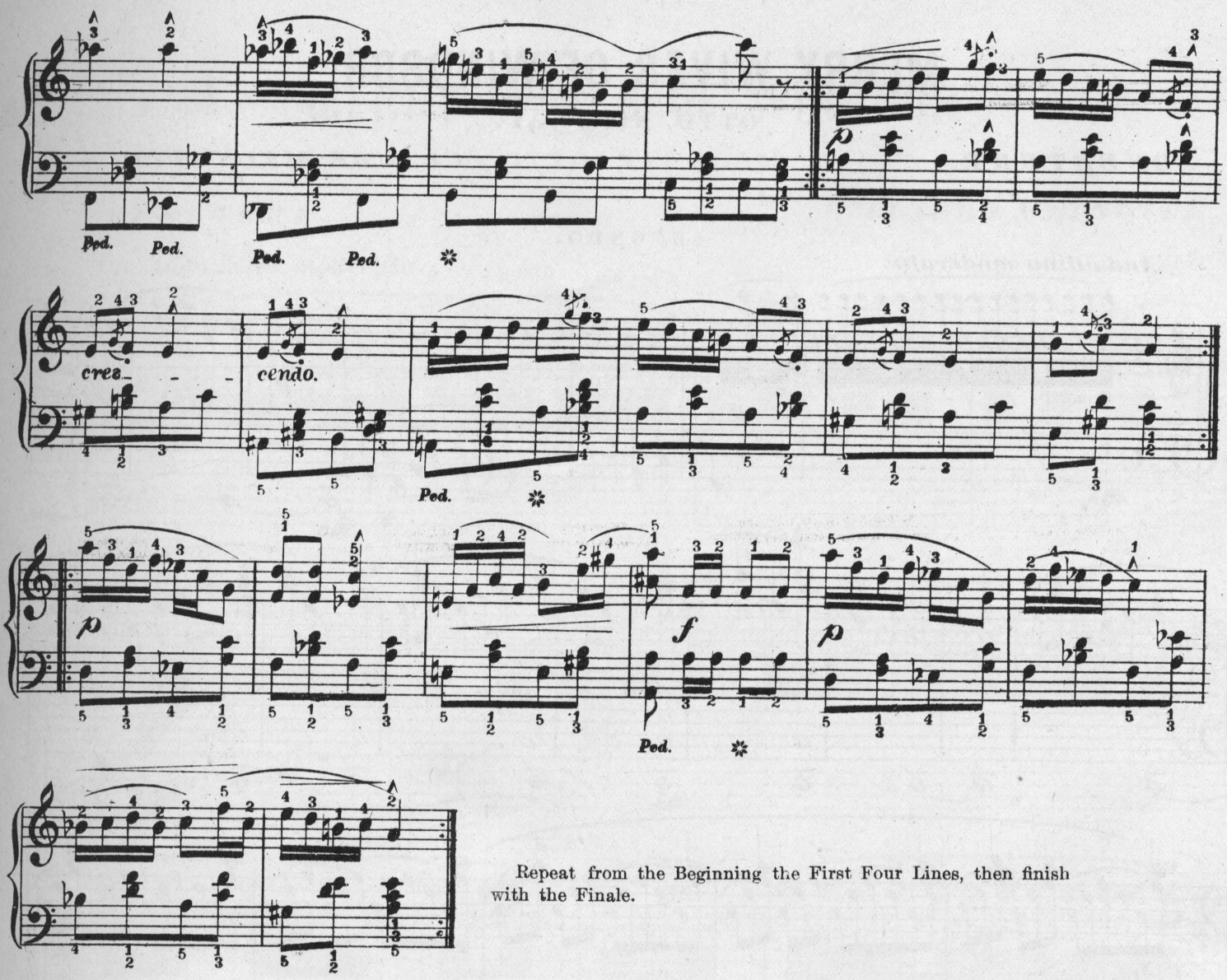
4

mf *poco a* *poco.* *cres-* *cen-*

f

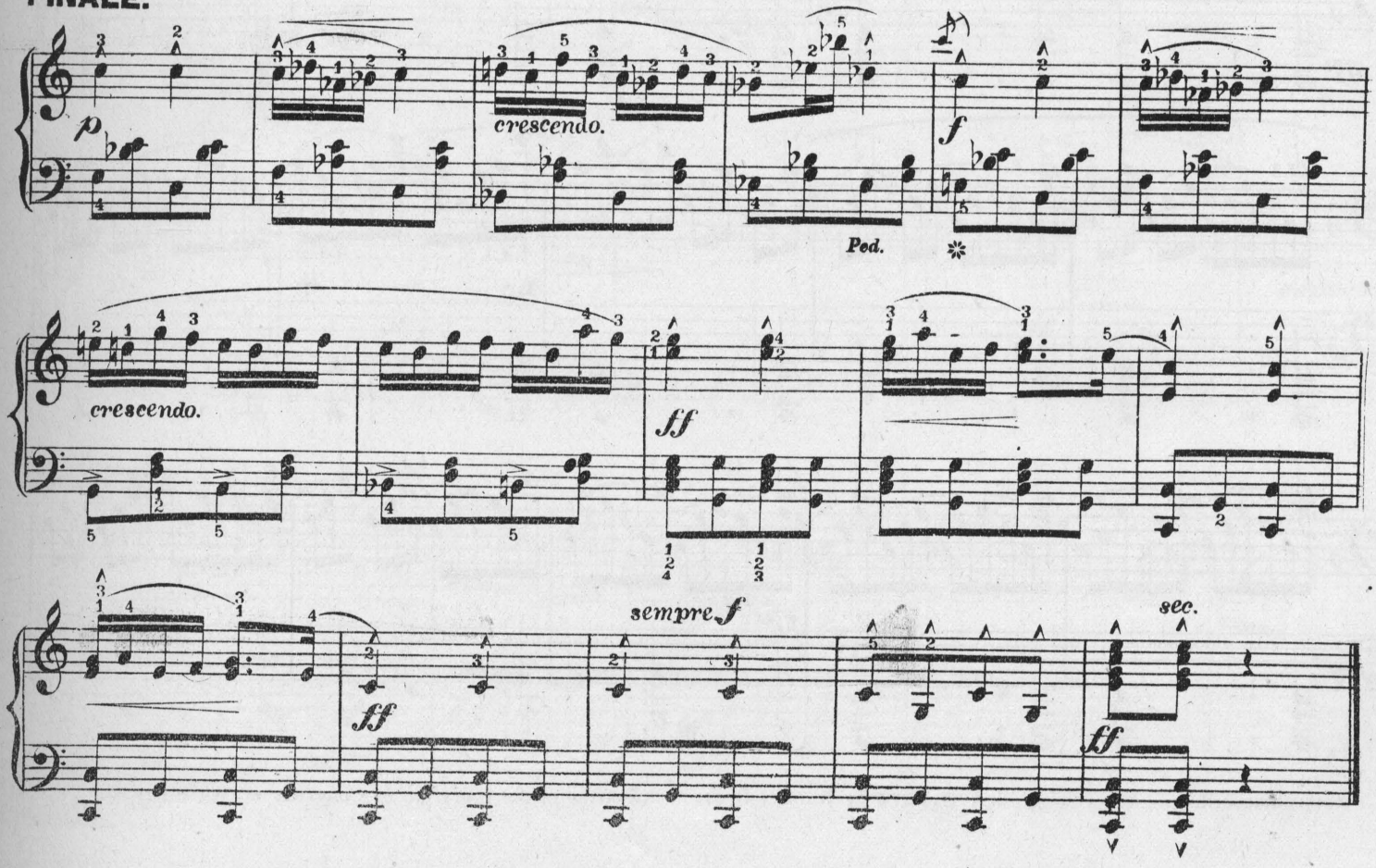
do.

f *ff*



Repeat from the Beginning the First Four Lines, then finish with the Finale.

FINALE.



MERRY WIVES OF WINDSOR.

OTTO NICOLAI.

OVERTURE. ***CLAUDE MELNOTTE.***

SECONDO.

Andantino moderato.

Primo.

p

cres: *poco a poco*

mf

p dol:

pp

fp

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MERRY WIVES OF WINDSOR

OTTO NICOLAI.

OVERTURE. ***CLAUDE MELNOTTE.***

Andantino moderato.

PRIMO.

pp *tremolando.*

Secondo.

cres:

poco. poco.

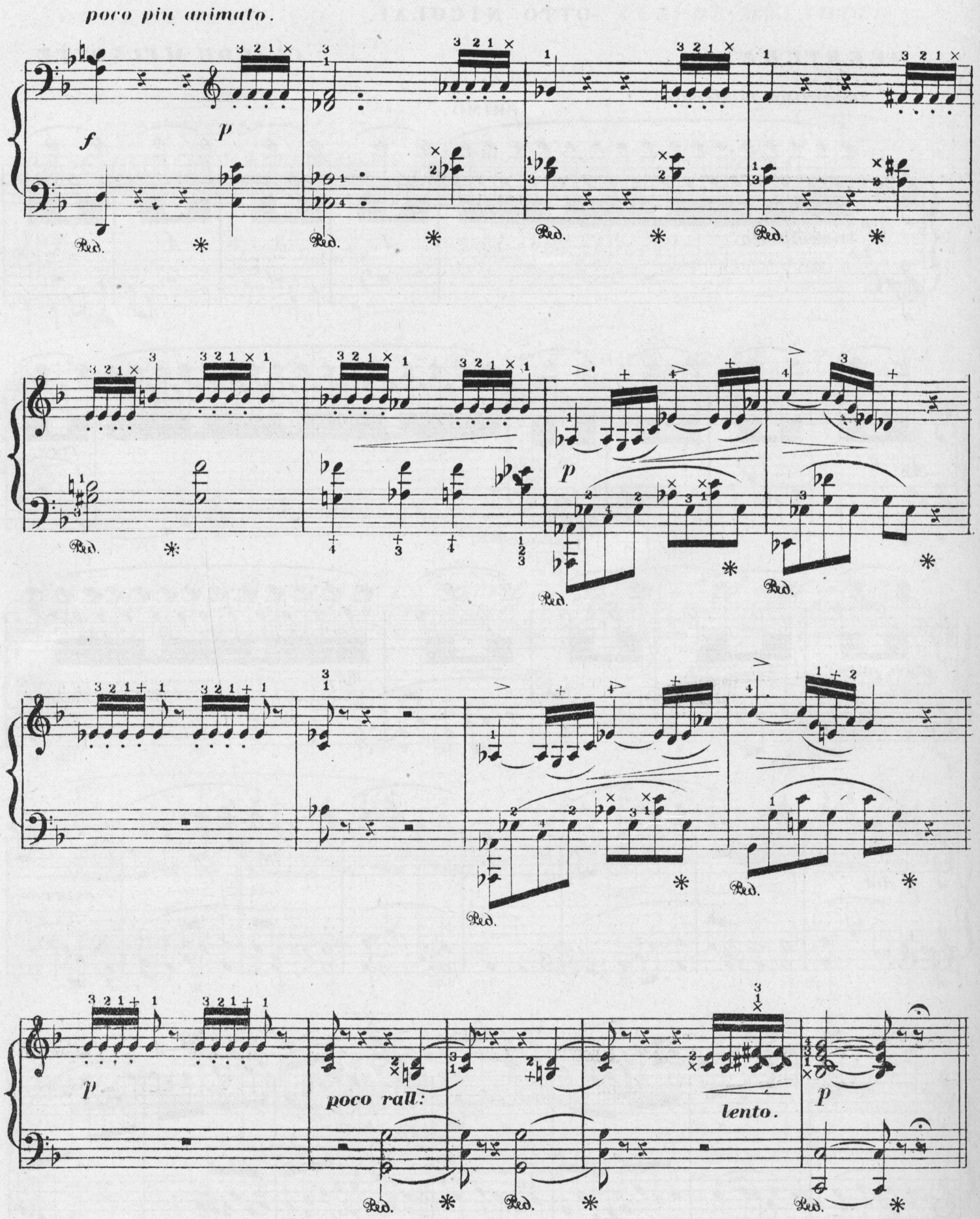
mf

p *dol:*

espress:

fp

SECONDO.



poco più animato.

p

f

Ped. * Ped. * Ped. * Ped. * Ped. *

8va

ossia.

cres:

Ped. * Ped. * p Ped. *

8va

ossia.

Ped. * Ped. * poco rall: l.h. Ped. *

pp l.h. più rall: lento, Ped. * Ped. *

Allegro vivace.

p e legg:

p

pp

cres:

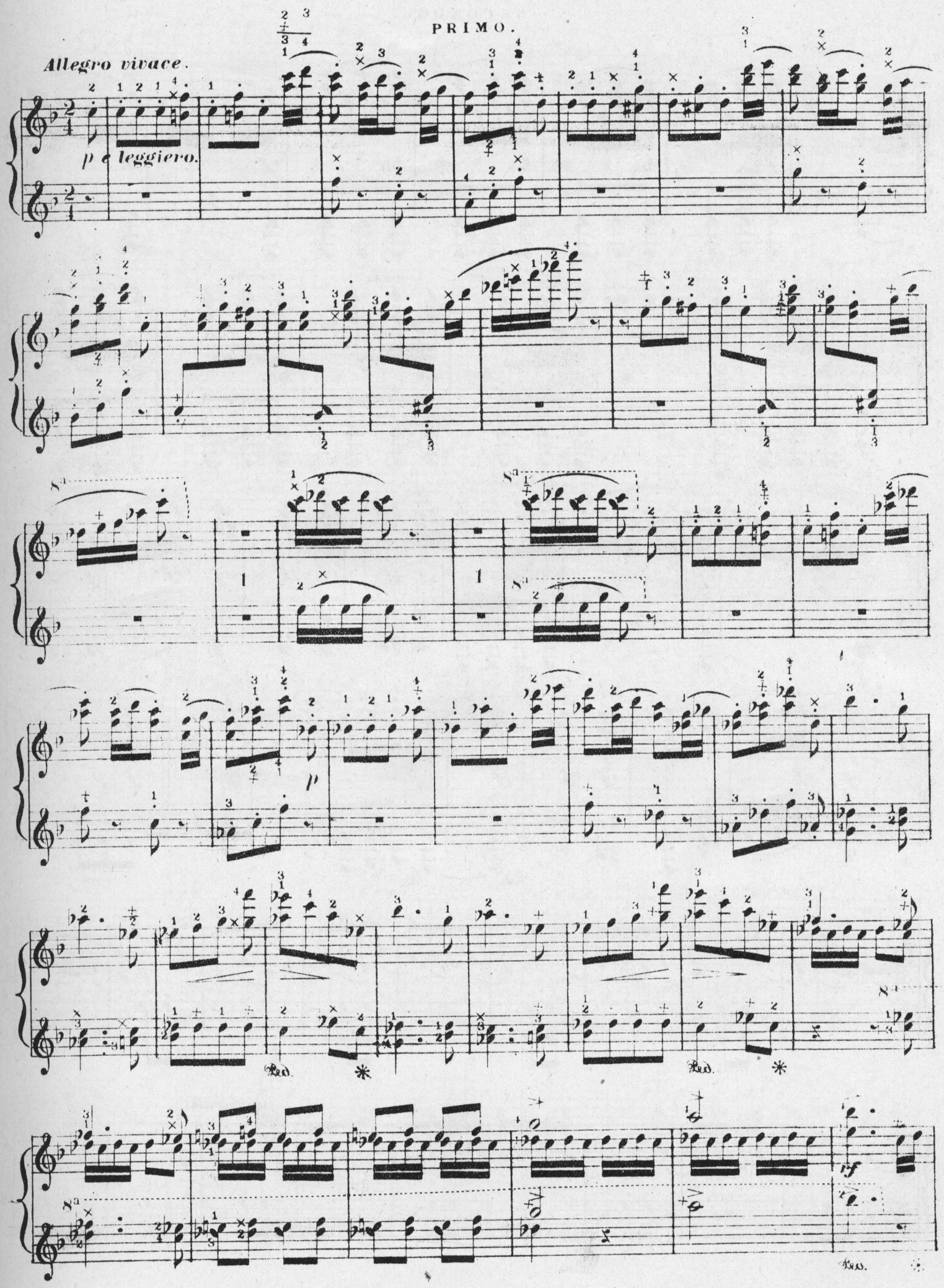
f

vf

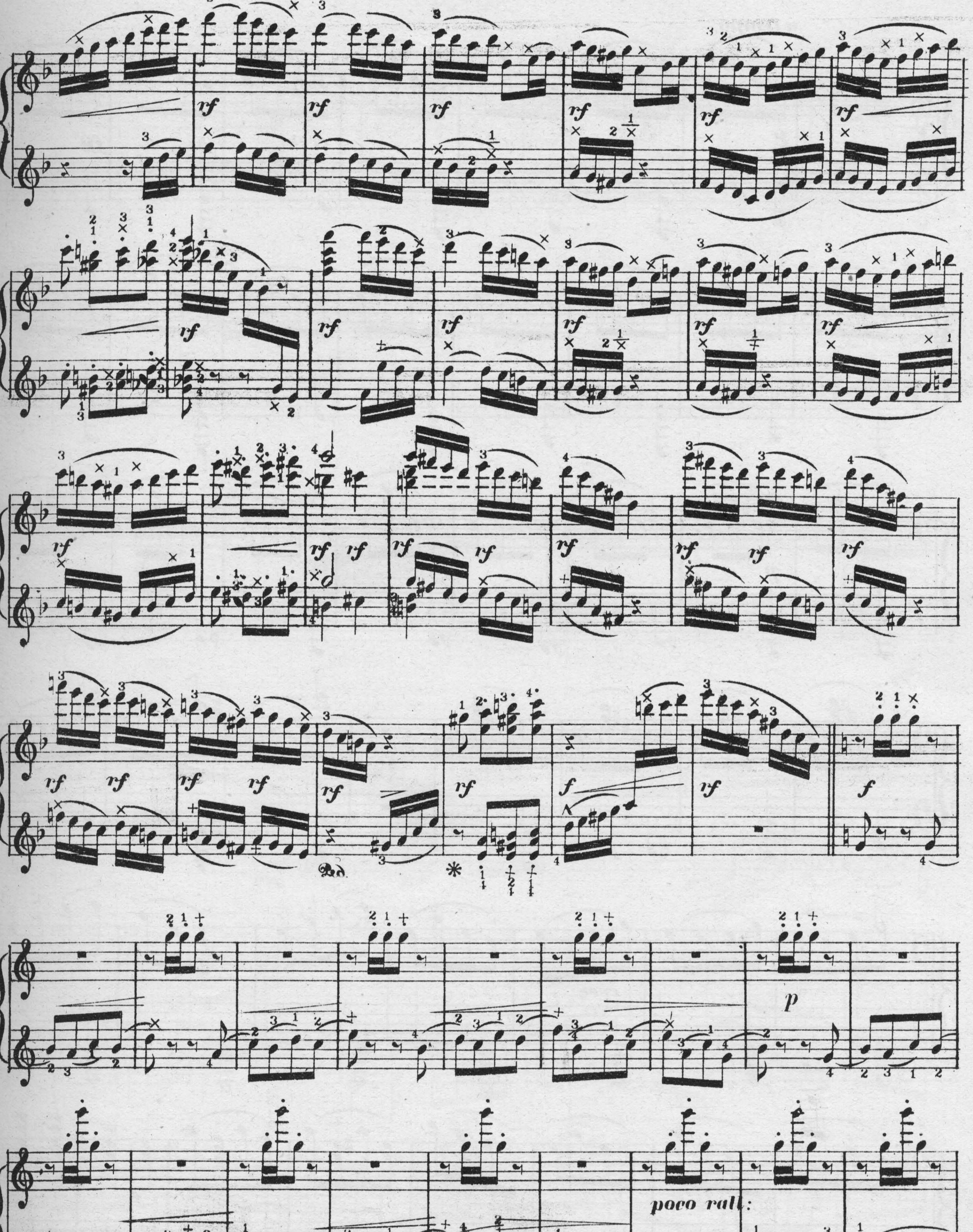
f

Red. * Red. * Red. *

PRIMO.



poco rall:


poco rall:

a tempo.

p

cres:

fp

p

3

cres:

f

a tempo.

dol: con anima.

cres:

fp

8a

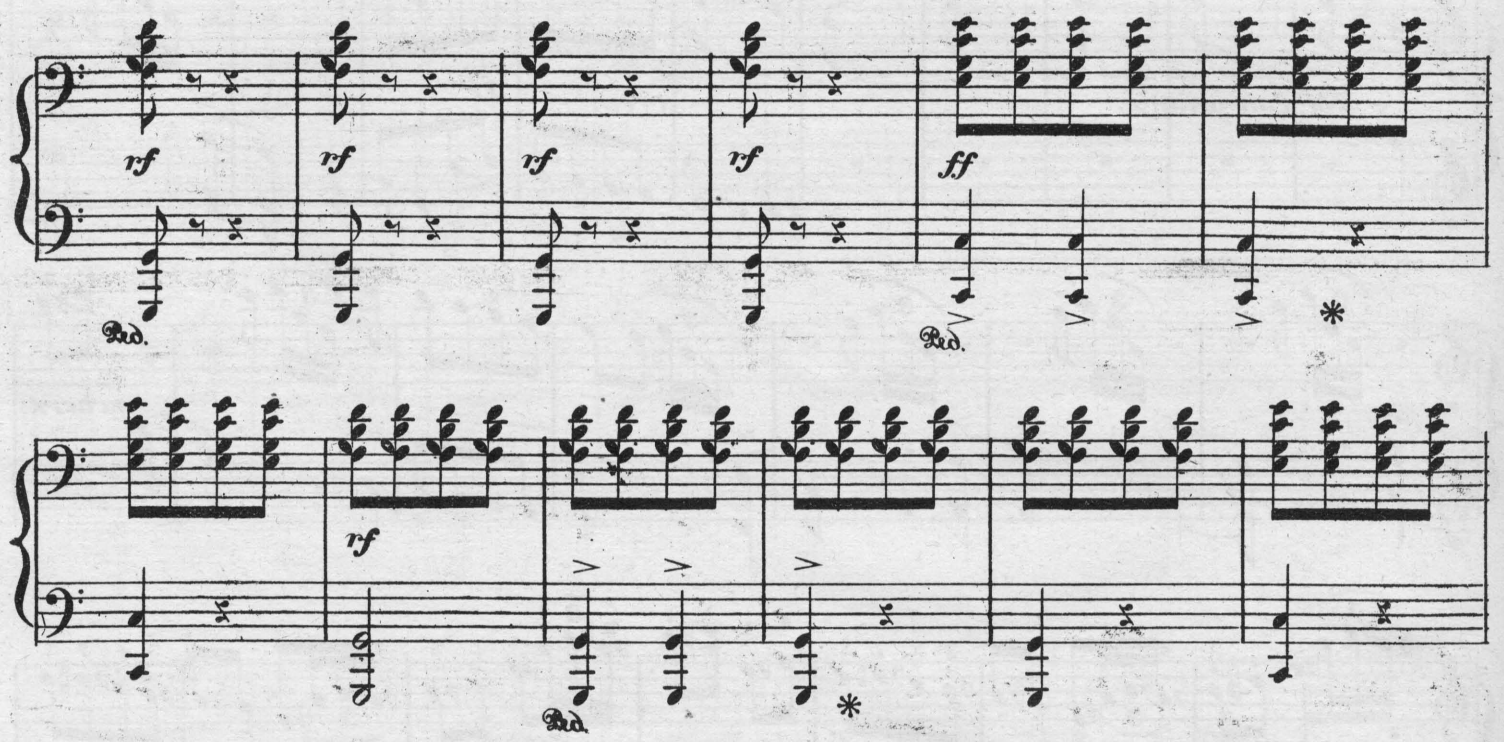
scherz:

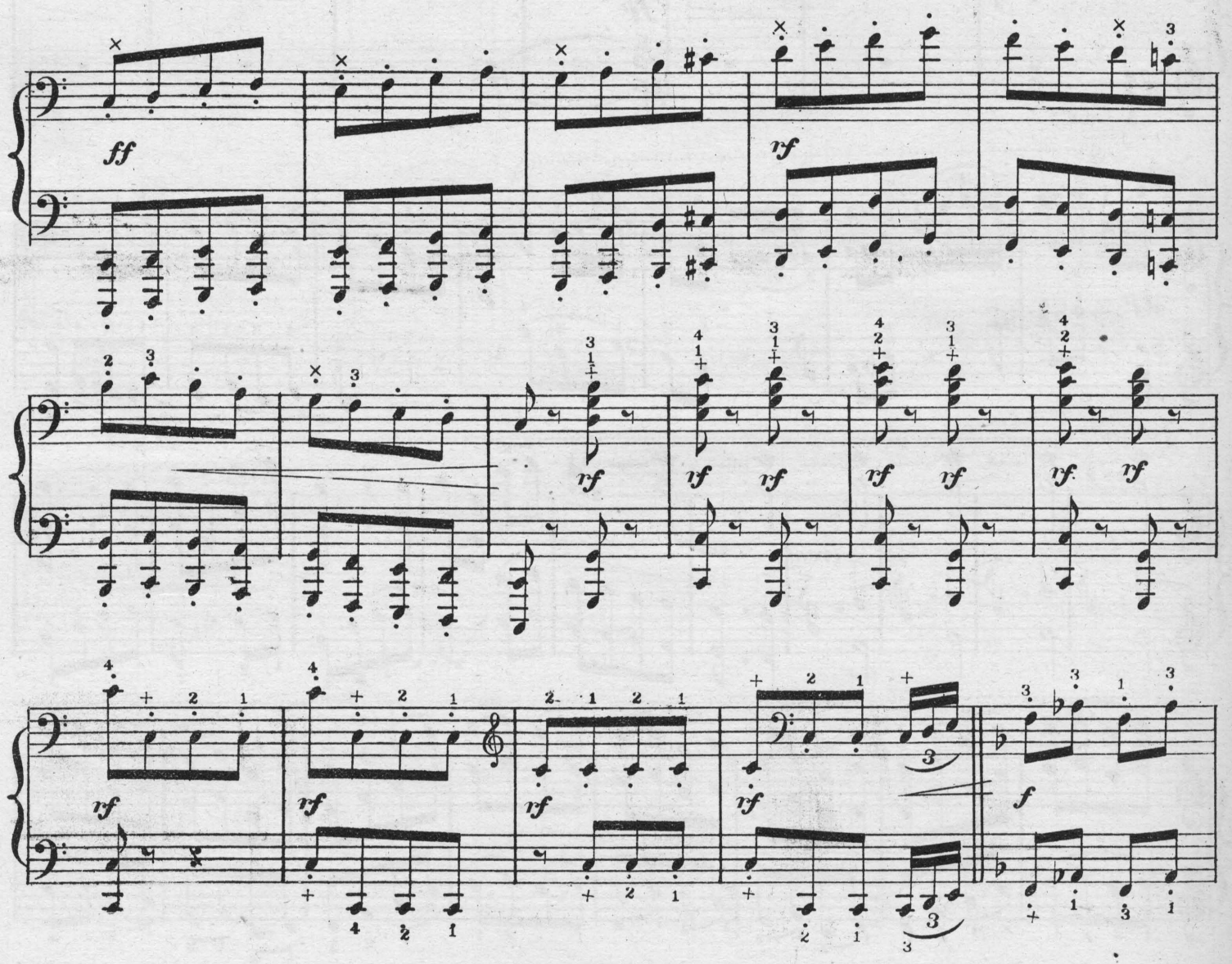
fp

fp

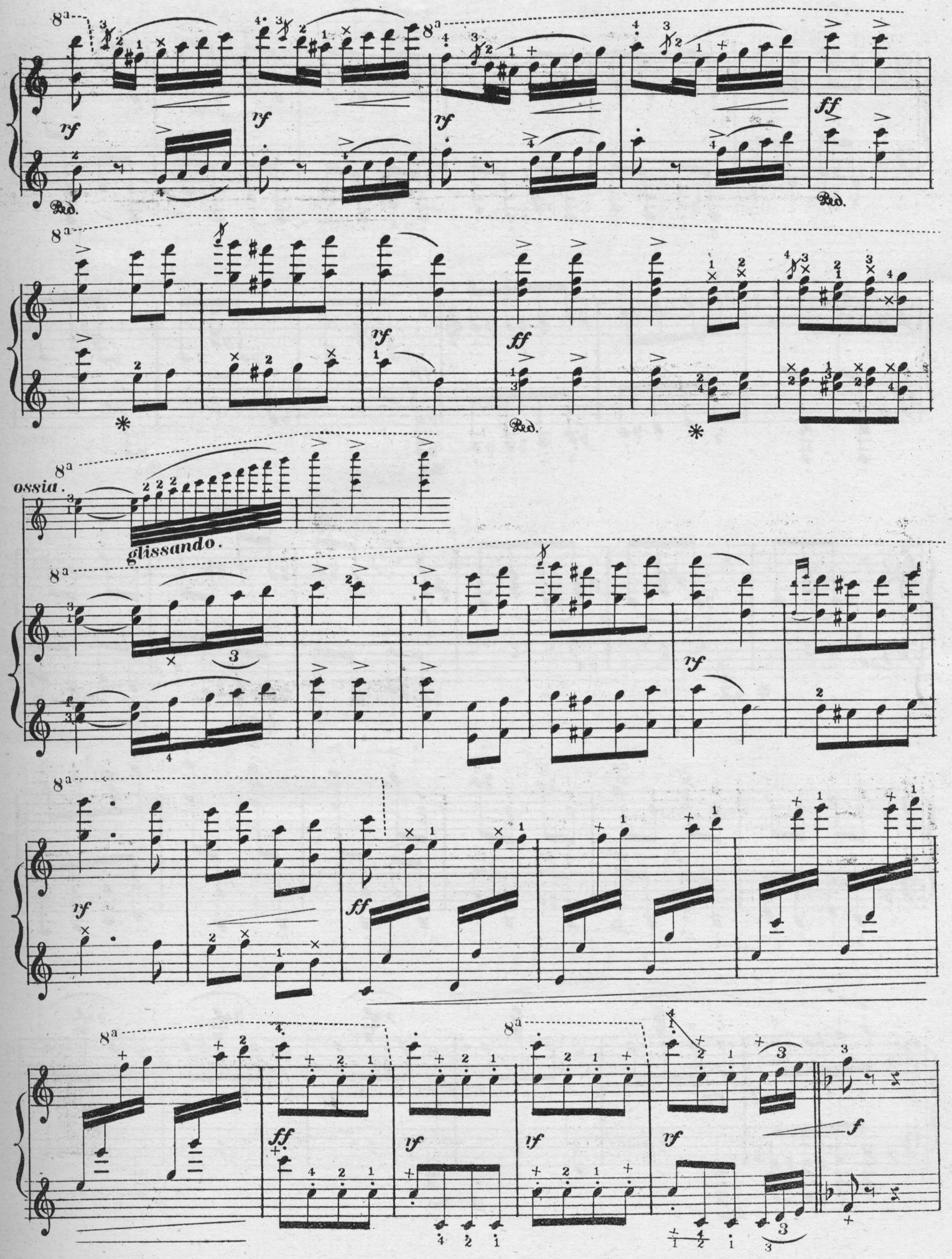
p

cres:

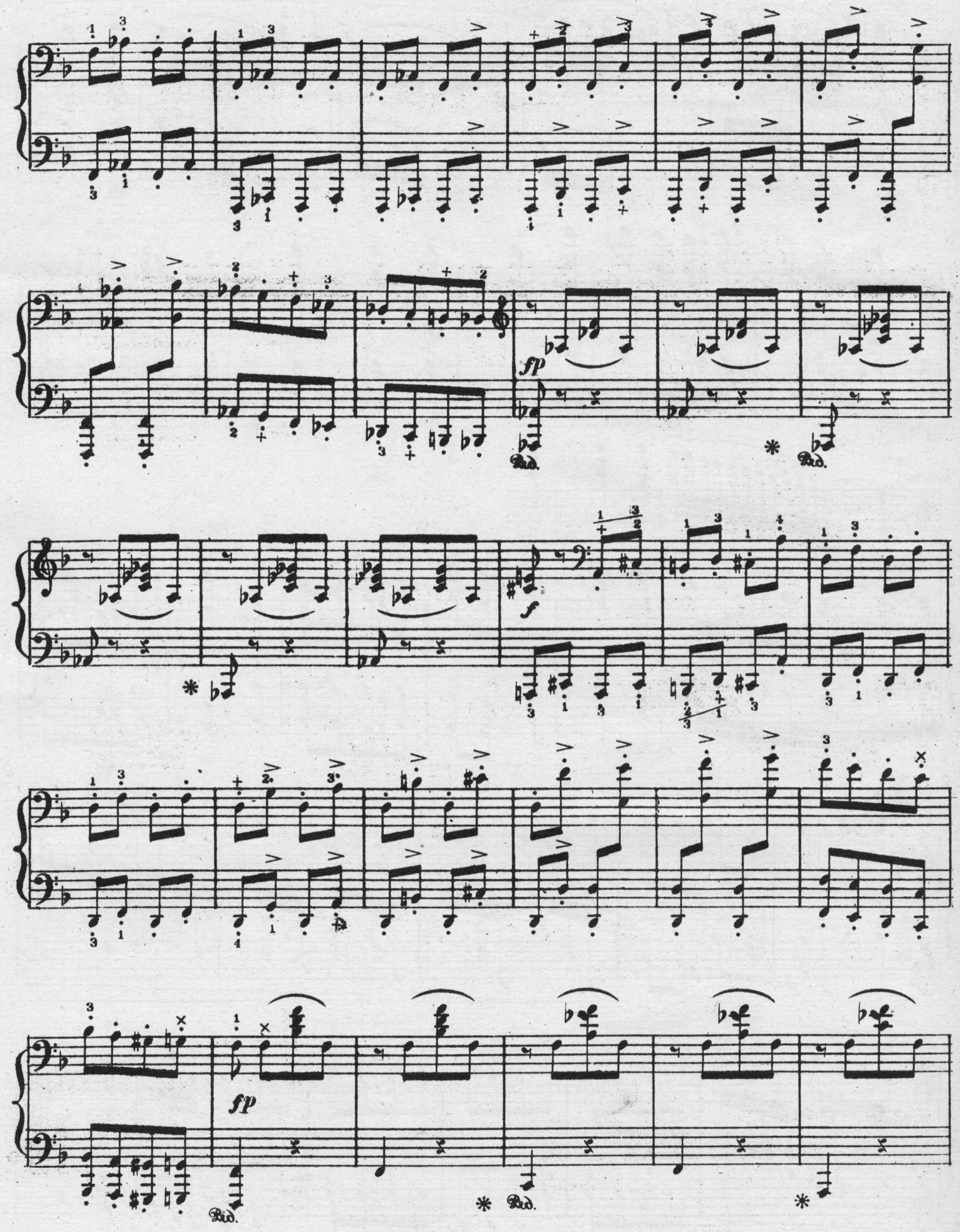

rf
ff
Ped.
*


ff
rf
f
3

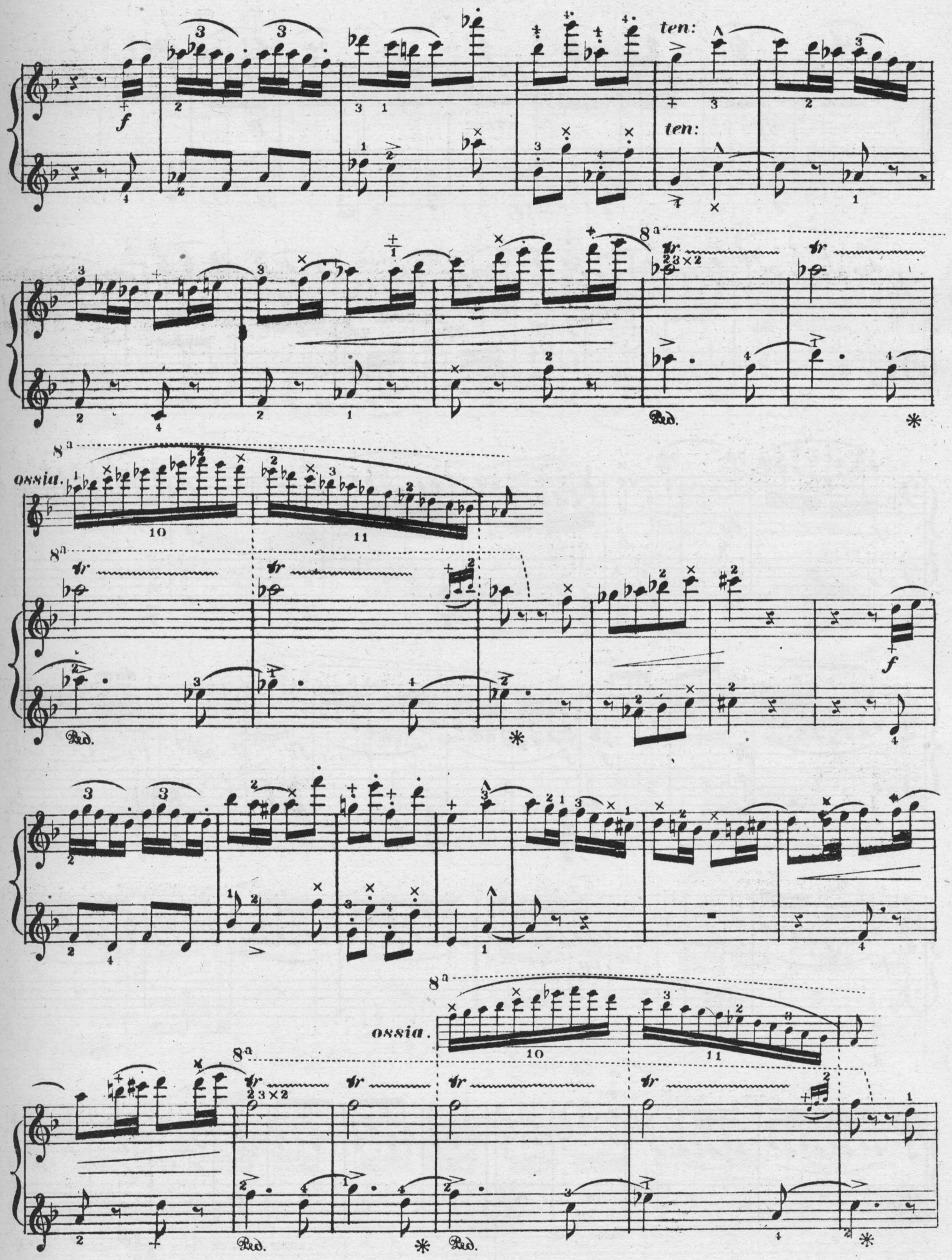
PRIMO.



SECONDO.



PRIMO.



mfp cres: p

f rf rf rf rf

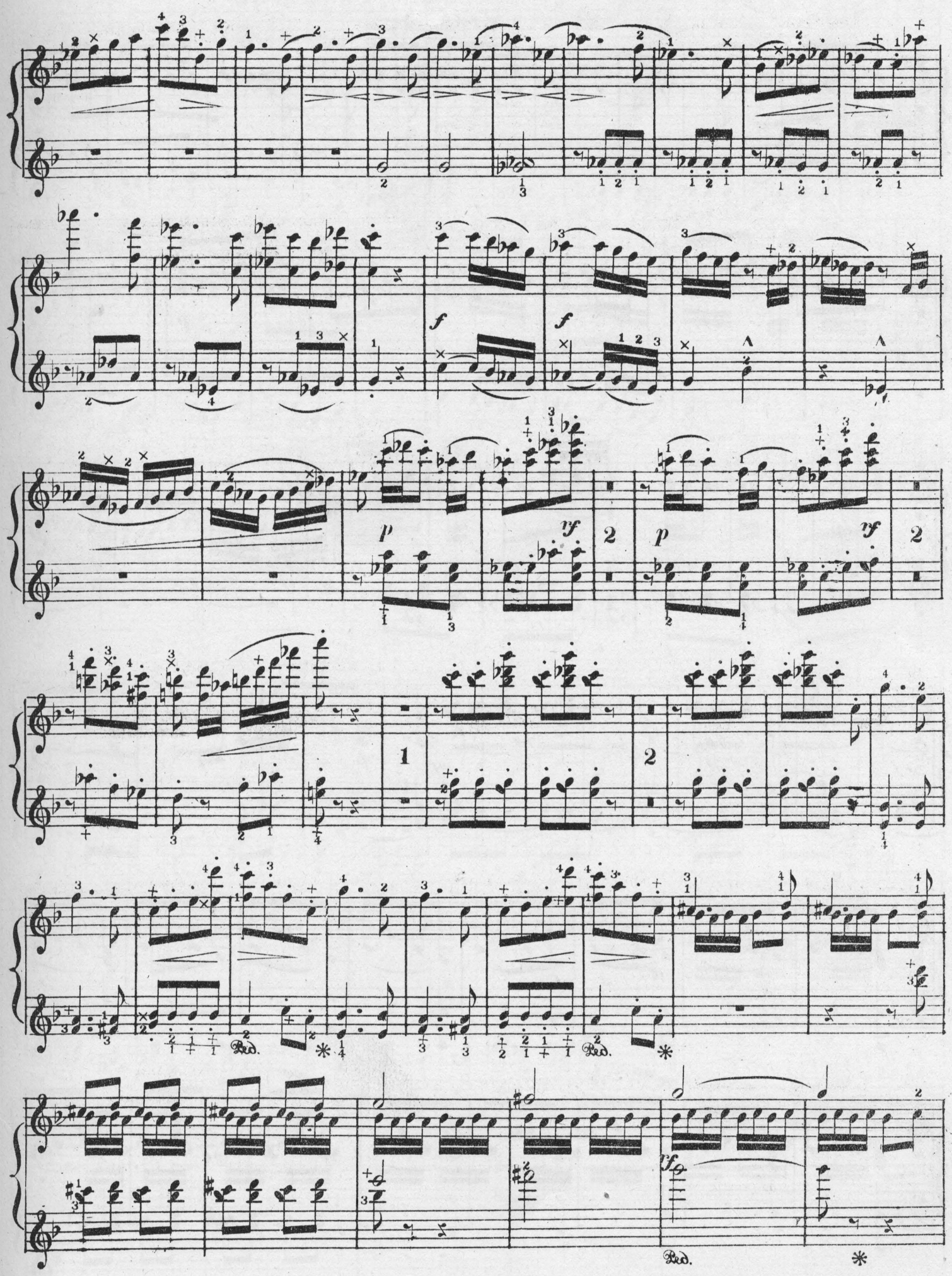
rf fp f fp f

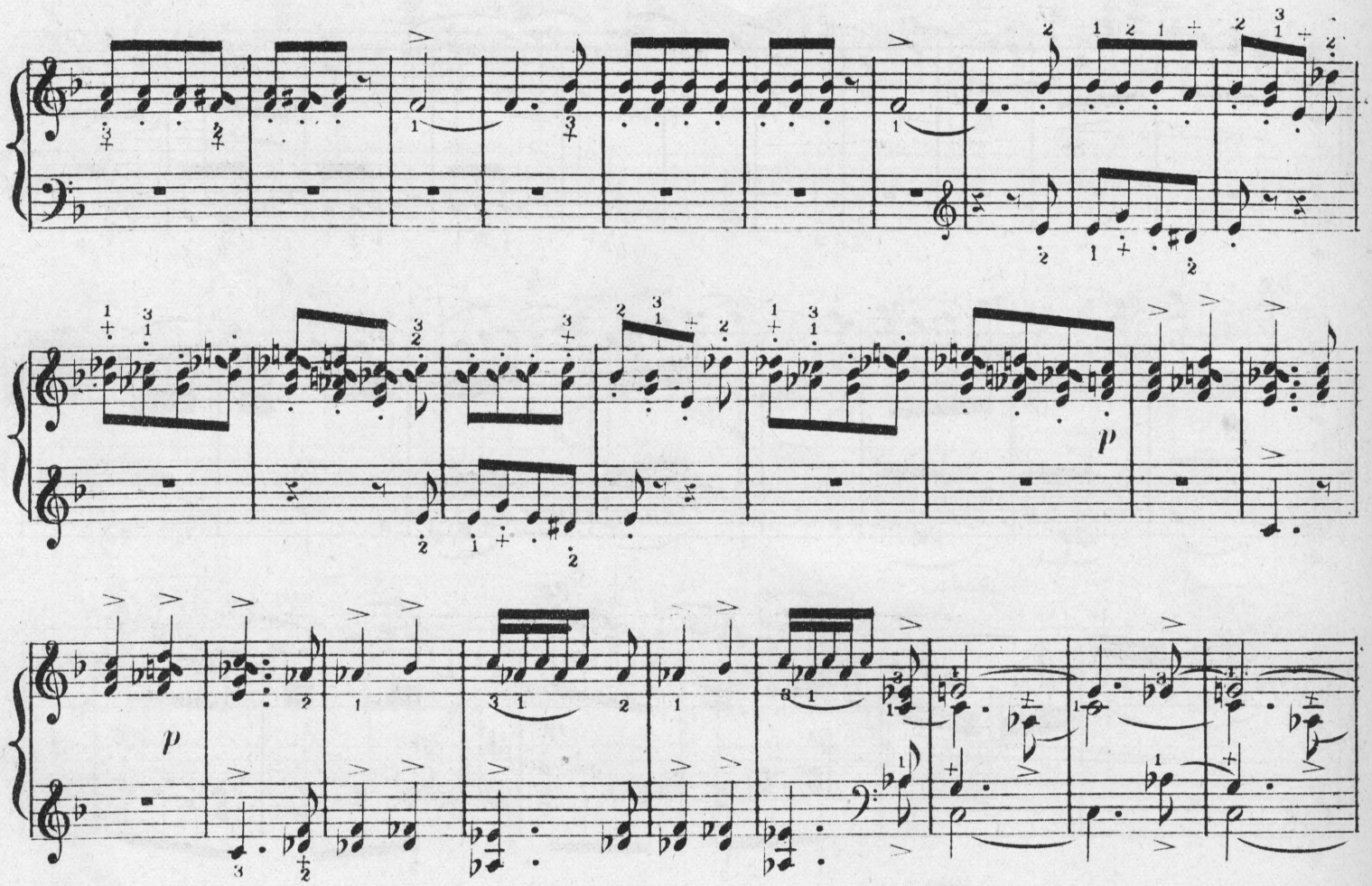
fp f f mf dim: p

p pp

Ped. * Ped. * Ped. *

PRIMO.




p
mf
p
cres:
fp

scherzando.

3

cres:

cres:

f

rf

rf

rf

rf

ff

Ped.

Ped.

*

vf

ff

rf

rf

rf

f

rf

rf

rf

rf

8a

8a

12×2

8a

8a

cres:

f

Ped.

ff

Ped.

8a

Ped.

8a

ff

8a

8a

rf *rf* *rf* *rf*

8a

ff

8a

f *ff*

Ped. * Ped. *

8a

ff

Ped.

8a

ff *ff* *rf*

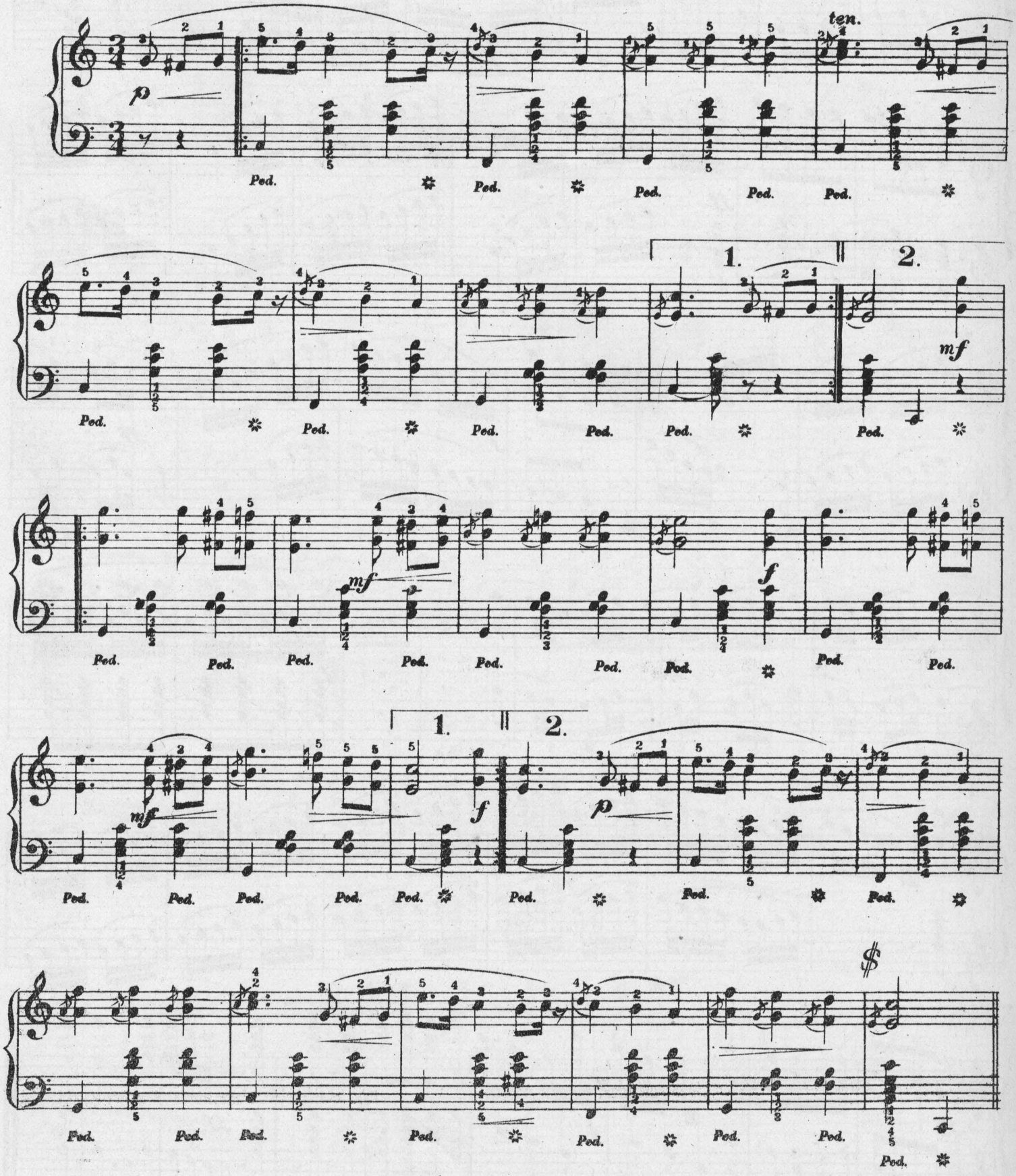
Ped. * * Ped. *

TAZZIE.

YORK.

Edith V. Mordecai.

Moderato ♩ = 100.



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f

Ped. Ped. Ped. Ped. Ped. ✲ Ped.

mf *f*

Ped. Ped. Ped. ✲ ✲ Ped. Ped.

1. 2. *dolce.*

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. 2.

f

Ped. Ped. Ped. ✲ Ped. ✲ Ped. Ped.

mf *f* *mf*

Ped. Ped. Ped. ✲ Ped. Ped. Ped. Ped. ✲

Repeat from the beginning to 𝄋 then go to the finale

FINALE.

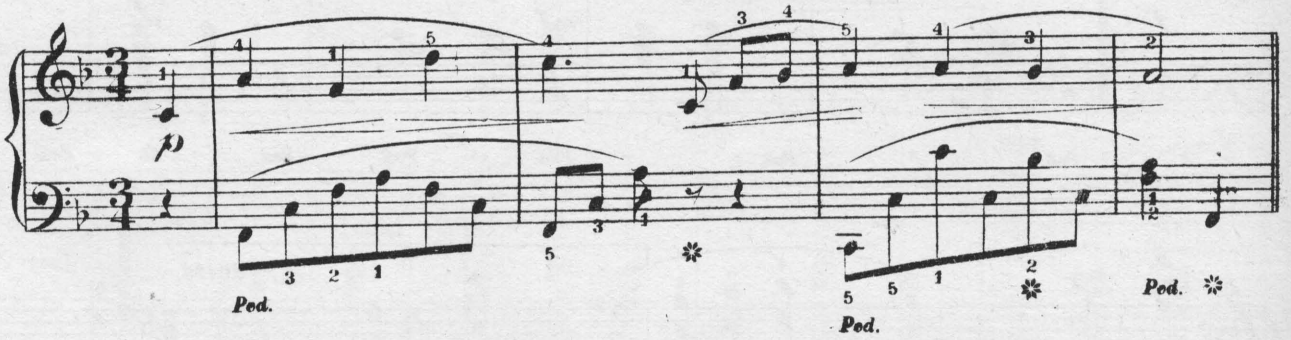
f *f*

Ped. Ped. Ped. ✲

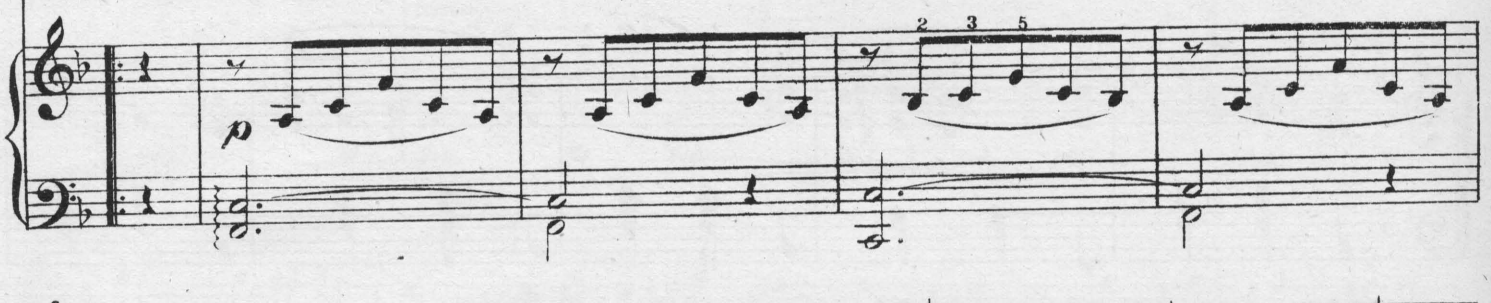
COME, BIDE IN THIS HEART.

T. J. Prosser.

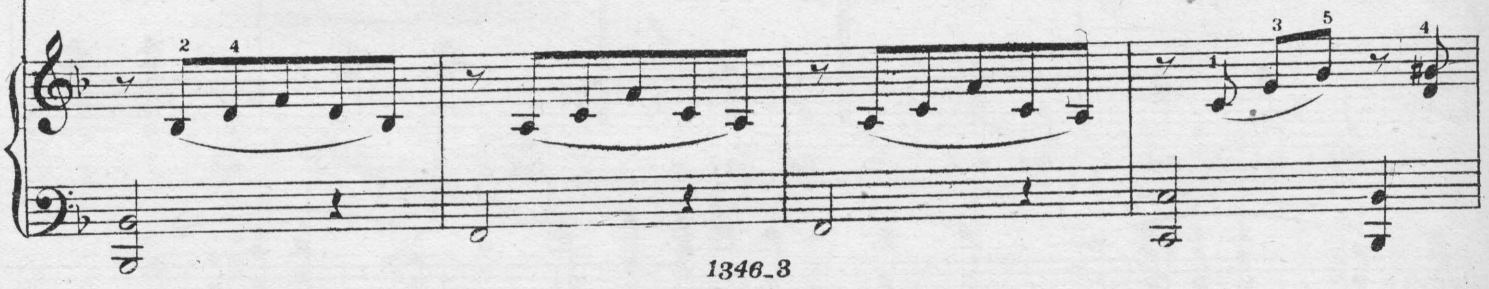
Moderato. ♩ = 80.



1. Come, bide in this heart, My sor - row - ing dear, For,
2. The poor, strick_en bird, When sore - ly dis - tress'd, Seeks
3. Come, bide in this heart Then, sor - row - ing dear, For,



1. there you will find ..... Sweet so - lace from care; There,
2. re - fuge from harm ..... Some ha - ven of rest; And
3. there you will find ..... Sweet so - lace from care. Temp -



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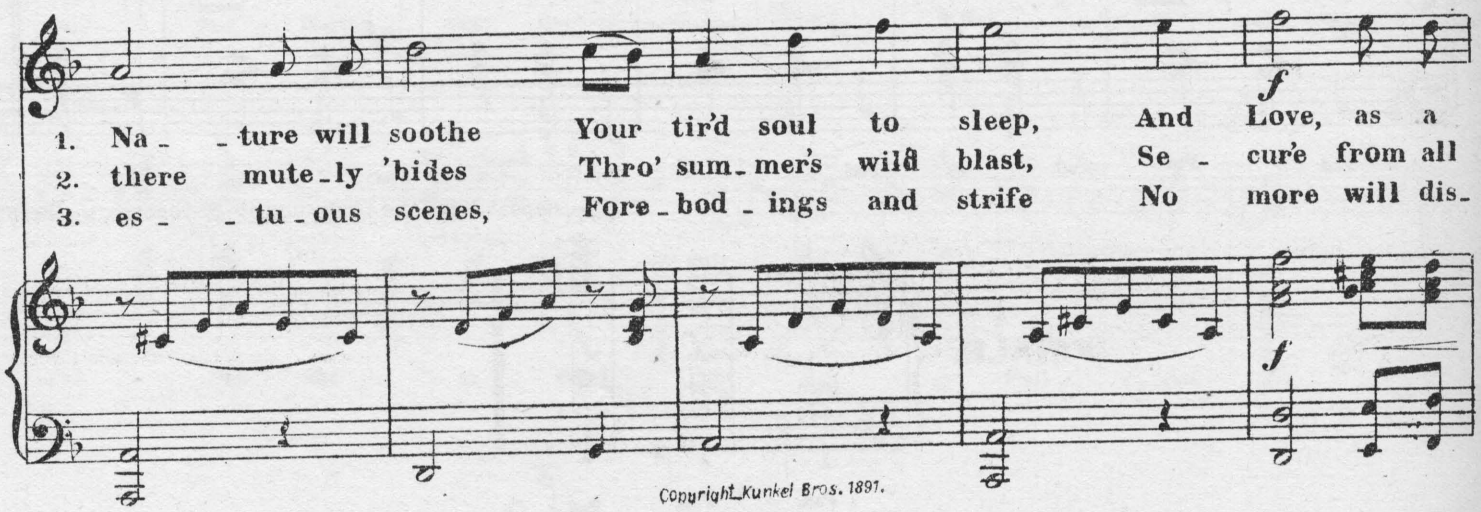

1. Na - - ture will soothe Your tir'd soul to sleep, And Love, as a
2. there mute_ly 'bides Thro' sum_mer's wild blast, Se - cure from all
3. es - - tu - ous scenes, Fore_bod - ings and strife No more will dis_

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rit. *a tempo.*

1. guard, Will..... watch o'er thee keep..... He'll save from all harm The
2. harm 'Till..... dan - ger is past..... The dan - ger once o'er It
3. turb The..... pleas - ures of life..... The dew - drop soon fades In

1. soul that I love, And keep it as pure..... As an an - gel a -
2. spreads its soft wings, And fills the warm air..... With the sweet song it
3. morn - ing's soft ray, So, sor - row shall melt..... From thy fair soul a -

1. bove. He'll save from all harm The soul that I
2. sings. The dan - ger once o'er It spreads its soft
3. life. The dew - drops soon fades In morn - ing's soft

1. love, And keep it as pure..... As an an - gel a - bove.
2. wings, And fills the warm air..... With the sweet song it sings.
3. ray, So, sor - row shall melt..... From thy fair soul a - way

or thus.
3rd verse.

f

24 ETUDES.

ETUDE I.

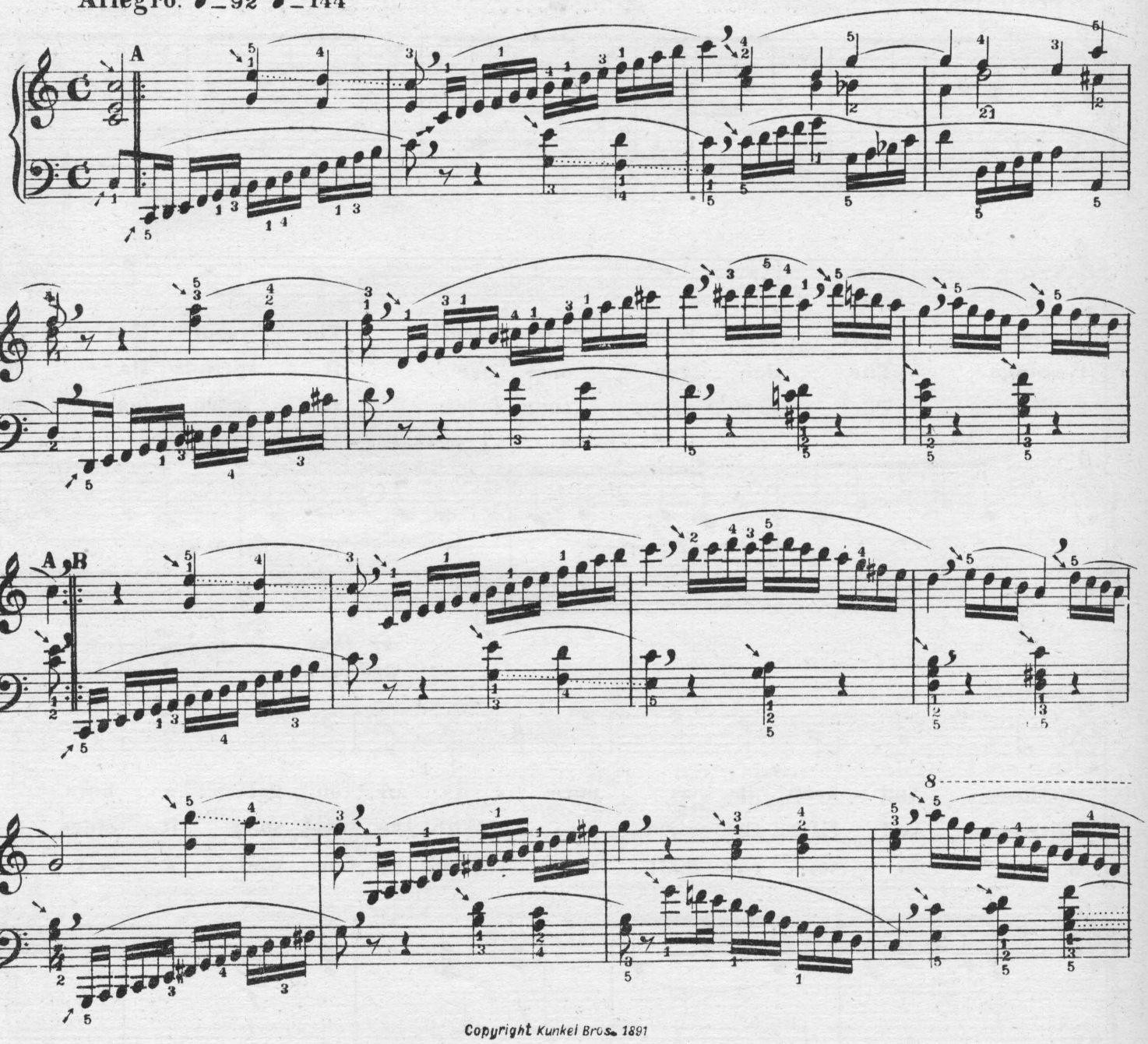
(C. major)

The repetition signs in all these etudes from letters A to A, B to B, C to C, D to D, E to E, F to F, &c. are introduced to enable the student to practice such measures of the etude as offer special difficulties. The measures thus marked may be repeated 4, 8, 12, or 16 times; in fact as often as found necessary. When all the difficulties the etude offers have been thoroughly mastered, the repetitions are, of course, no longer heeded.
All characters (notes or fingering) in brackets ( ) are to be played only when the phrase is repeated.

Book I.

H. Bertini Op. 29.

Allegro. ♩= 92 ♩= 144



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B C

C D

D

p

or 1 3 4 2

f

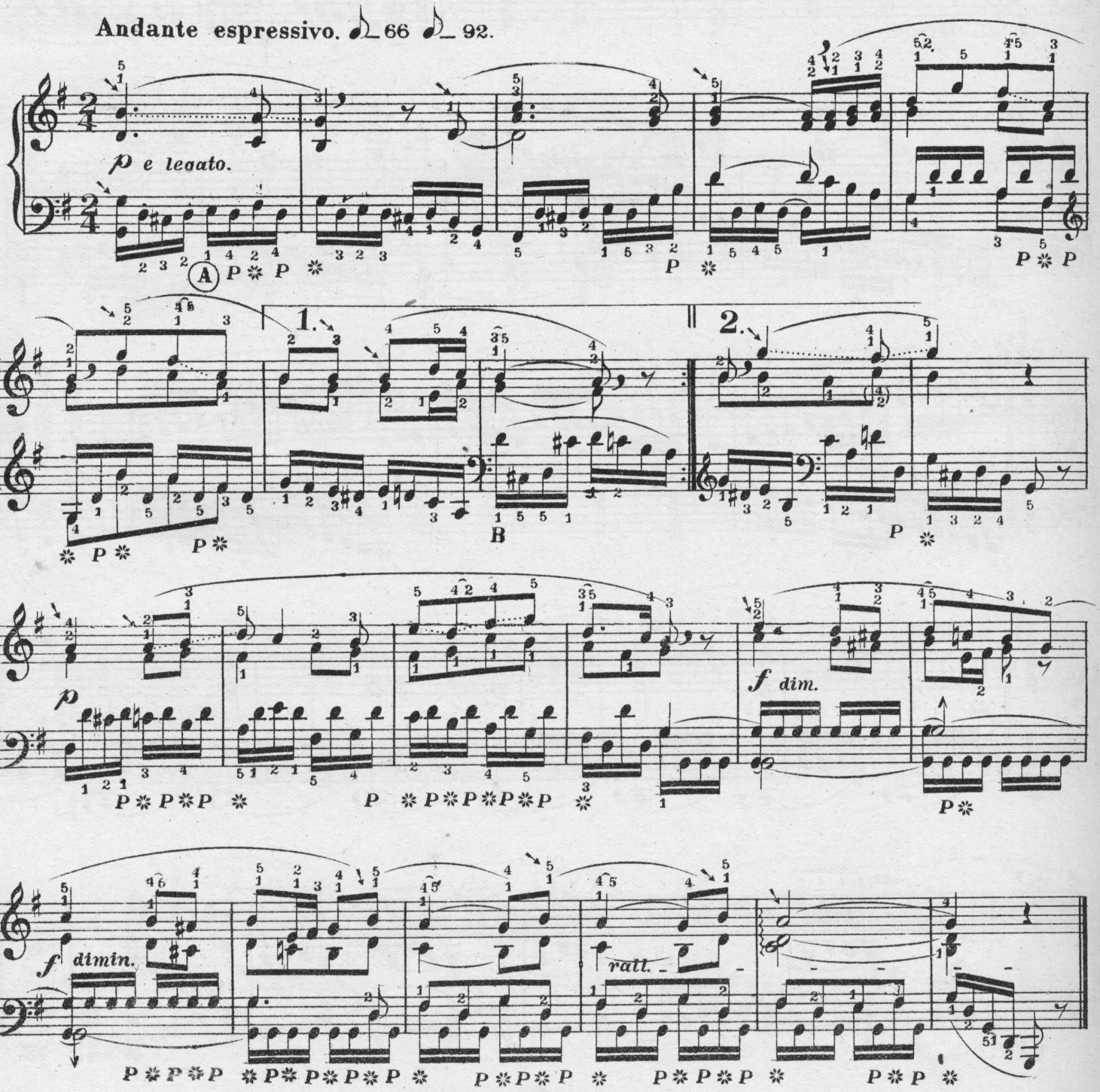
ETUDE II.

(G major.)

This study is to cultivate a smooth *legato* style in the connecting of chords. To accomplish this the substitution of fingers. in many cases is indispensible; so wherever two fingers are indicated over a note the second finger replaces the first without permitting the key to rise until the next is struck.

A. Heed very carefully the use of the pedal as noted it is employed to connect the melody *legato* which would be nearly or wholly impossible for the fingers alone to do. In many cases there is not space enough for the word "*Ped.*" The *P*s signify *Ped.* At first practice the study without *Ped.* until the technical difficulties for the fingers have been mastered then practice with the *Ped.*

B. Slide with the fifth finger, from C sharp to D, in the same manner with the first finger.



ETUDE III.

(G minor.)

Allegro. ♩=88 𝅗𝅥=30.

ETUDE IV.

(B flat major.)

This study is similar in its style to Nº 2. Remarks made regarding the execution of Nº 2 are applicable to Nº 4.

Andante con espressione. ♪ = 66 ♪ = 100.

sempre legato.

p

piu f

dim.

p

ETUDE V.

E flat major.

Allegro. ♩ = 100 ♩ = 138.

A

A B

B C

C D

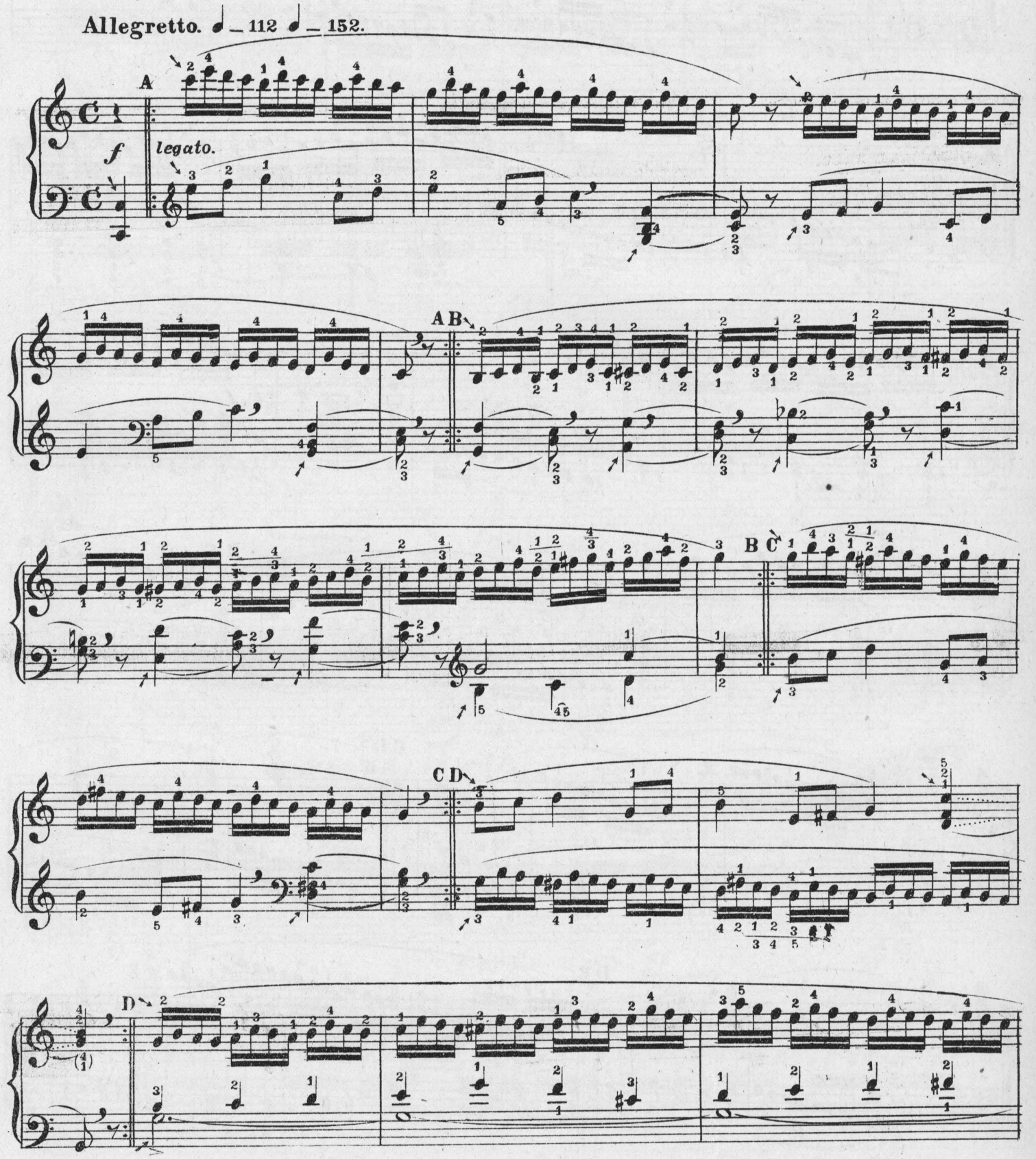
D E

E

ETUDE VI.

(C. major.)

The editor has reversed the order of studies Nos. 6 and 8, 10 and 11, 22 and 23 thus placing them properly according to difficulty. It is at once apparent that study No. 8 in C major being much easier than No. 6 in C minor should not follow but precede it.



dimin

ETUDE VII.

Allegro. ♩ = 120 ♩ = 120.

(C minor.)

ETUDE VIII.

(C minor.)

Allegro. ♩= 100 ♩= 92.

p e tutto legato.

f

p

f

dimin.

r. h.

p

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

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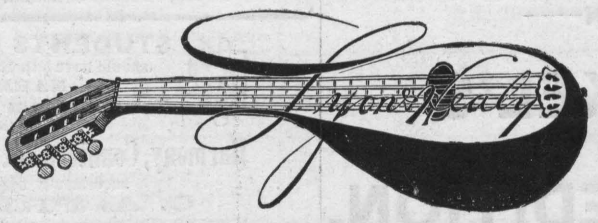

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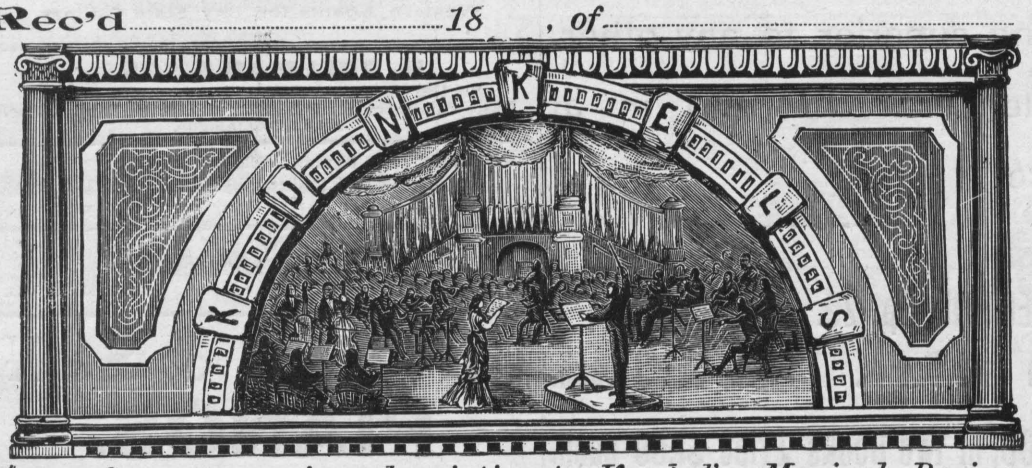

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